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(LEFT)
MYRA HESS, English pianist, starts another American tour in November. This picture was taken in front of the studio at her new home in London.

(RIGHT)
LILY PONS and FRANK LA FORGE participated in the ship's concert given on board the SS. Queen Mary, which took them to Europe. Both soprano and pianist have several engagements abroad this spring.

A BON VOYAGE WISHED
Jean Tennyson, soprano, as she left New York on the SS. Ile de France on April 27 by Frederick Bristol, pianist. (Musical Courier Staff Photo.)

THE BUDAPEST QUARTET returns to America in October for a coast to coast tour. The ensemble (Josef Roismann and Alexander Schneider, violinists; Boris Kroyt, violist, and Mischa Schneider, cellist) during this season spent six months in Australia, two in New Zealand and gave thirty concerts in Java before touring the United States for two months.

(BELOW)
OTTO KLEMPERER conducting the Los Angeles Philharmonic Orchestra in a Hollywood Children's Hour as part of the ceremonies when CBS dedicated its new headquarters in Hollywood. (Pictorial Feature Service Photo.)

(BELOW)
ROSE BAMPTON, Metropolitan Opera soprano, listens attentively, as E. G. Vincent Pach, financial director of the 1939 New York World's Fair, points out to her where the music building is to be located. Commander Howard A. Flanigan, right, accompanied her on her visit. Miss Bampton was soloist on the afternoon program of the "preview" ceremony at the fair, May 1.

(LEFT)
THE EL PASO (Tex.) COMMUNITY CONCERT ASSOCIATION holding one of its daily "check-up" teas during its recent drive in that city. (Photo by Howard Brown, El Paso.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER
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May 15, 1938

First Original Dutch Opera Wins Success in Amsterdam

New Work Has Comic Libretto—Some Menuhin Auditors Hear But Do Not See Him—Mengelberg Leads St. Matthew Passion

By RUDOLF RETI

AMSTERDAM.—Three events cooperated to bring the present music season to a climax. The first was a performance of an original Dutch opera, in itself a rarity, in the Stadschouwburg in Amsterdam; the second was a brilliant performance by Yehudi Menuhin, which became a real triumph and was frantically applauded by an enthusiastic audience; the third was the return, after a long absence, of Willem Mengelberg, who again conducted the Concertgebouw. Around these three items were a number of minor, but none the less interesting performances.

OPERA RENAISSANCE IN HOLLAND

It is an oft mooted fact that Holland, famous for its choral and orchestral performances, is by no means an operatic country. The Wagner Vereeniging (Amsterdam), which is founded on a strong financial and social basis, sees to it that, by its performances of works of Wagner, Verdi and others, the public is not totally estranged from this particular art.

It has not, however, been possible to interest the Dutch public in a national operatic art, though an effort along this line was made by the excellent German conductor Paul Pella, who, some years ago, made a name for himself by splendid presentations of Alban Berg's opera Wozzek. Pella organized an opera studio, and it was only for lack of funds that it did not materialize and had to be given up.

The Wagner Society itself has taken up the thread that was temporarily broken off and has lately undertaken the task of introducing the first original Dutch opera, composed by Willem Landre, a young Hollander. Ravel's L'Heure Espagnole was performed at the same time. The performance had the honor of being patronized by The Queen, the royal gesture lending lustre to the occasion, and being regarded as an omen that this beginning will bear much fruit.

NEW OPERA SCORE DIVERTING

The new comic opera, De Snock, not only does justice to the libretto of Den Hertog, but also gives proof of Landre's exceptional talent. The work is clever, witty and well written; in style a mixture from Strauss to Puccini; in scope, definitely within the pale of operetta. Chris Reumer and Joop Stroomenberg were the principal singers. Den Hertog conducted. The work had such a good reception, it had to be given another hearing.

L'Heure Espagnole proved that it is possible to constitute a one hundred per cent Dutch ensemble of high order. If it was not the vital "Spanish Hour," it was a cosy, quiet Dutch hour, tactfully and musically conducted by Den Hertog. The leading singers were Judith Toff and Frans Vroons.

MARVELOUS MENUHIN

The reappearance of Menuhin here, after his child prodigy period, seems to justify indulgence in superlatives. For weeks people struggled to obtain tickets despite the fact that the house had long been sold out. At last the Concertgebouw Director gave in and ingeniously placed seats outside the hall. Notwithstanding that from those places "listeners" could only hear but not see the artist, all the added seats too had purchasers.

To remark on Menuhin's technic, his musicality, and the purity of his tone, would be carrying the proverbial coals. Of particular interest was the much discussed Schumann concerto. Disappointing when the Berlin radio sent it out, the work, in the handling of Menuhin was a revelation. Mengelberg, in his masterly way, conducted this remarkable performance.

Some days later Mengelberg conducted the carefully studied performance of the St. Matthew Passion by Bach. The total effect was great and elevated. Mengelberg, Jo Vincent (soprano), Karl Erb (tenor), Wilhelm Ravelli (baritone), Hermann Schey (basso) and the Darigo Ensemble, were all much admired.

RE RECITALS

Maria Last, singer, showed stylistic mezzo voice in a program of Mahler, Pijper, Badings and Spanish folklore. Ruhe, by Rudolf Mengelberg, made a hit and had to be repeated.

In his Chopin recital, pianist Jan Smeterlin proved that it is not necessary to play the Polish master in the new-fangled efficiency style, nor in the over-romantic style, with fitful *rubato*, but that the golden path of the middle course is better. Bela von Nagy presented himself more as a virtuoso of high technical ability than as music builder of intense conception. An outstanding success was the debut of the Blech Quartet, young English artists, who with their beautiful unity, impressed with the Der Tod und das Mädchen quartet of Schubert.

Lily Pons Creates Furore At First Paris Recital

Aeneas Balletized—Versatile Roesgen-Champion—Isidor Achron in Recital—New Scores Premiered

By IRVING SCHWERKE

PARIS.—Lily Pons' recital (Salle Pleyel) was a brilliant climax in a town full of climaxes, and represented an evening of varied emotions and excitements. The concert was given for the benefit of the Association des Artistes Dramatiques. A pretty penny must have gone to the charity, for the seats were expensive and the vast hall packed to suffocation. Extra rows crowded the first floor, chairs crammed the orchestra pit, and hundreds of fans had to be seated on the stage. Every time Miss Pons appeared, auditors murmured "lovely, adorable, *charmante!*" Every time she sang, trilled, or warbled, she was applauded to the echo. Every gesture she made, every kiss she wafted to her adorers, and every encore she gave caused renewed delight and fascination.

In the midst of the exhilarating proceedings, Victor Boucher, popular French actor and president of the Association, read a touching address of thanks to the *prima donna*, his words dwelling considerably on the kind gods who came to the singer's cradle and thrice blessed her there. The speech, and its mutual embracings over (journalists were not the only ones to envy Victor), Boucher returned to announce that Miss Pons had that very day been awarded the French Legion of Honor. There were tremendous cheers, applause, and ovations.

The program consisted of exploits in Rossini, La Forge, Bishop, Thomas, Dell 'Acqua, Fauré, Huë, Ravel, Debussy and Liszt. René Le Roy, flustist, who aided the songstress with obbligatos also played a warmly applauded solo group. Frank La Forge was the ideal artistic piano accomplice, completely *en rapport*, with the soloist.

AENEAS MAKES BOW IN BALLET

It generally happens that when eyes and ears are in competition, the eyes win out. An exception to that rule is the late Albert Roussel's ballet Aeneas, which has been given at the Opéra. The work was premiered at Brussels a few months ago. Musically, this is one of Roussel's important scores. The literary side of the subject, whatever temptations it placed before the composer, was tactfully sidestepped, the result being a ballet the chief interest of which centers in the music—music grand in simplicity, perfect in form, and impregnated with a deeply human quality. The chorus plays a prominent role, though so skillfully has the author managed that it never interferes with the dramatic action as it is danced on the stage. Performing laurels went to Lifar in the title part, Mlle. Lorcia, as Didon, Serge Peretti, Paul Goubé, Mlles. Kergrist and Dynalix, as Fatal Joys and Shadows. M. Gaubert conducted. M. Monlaert did the scenery.

(*Continued on page 40*)

Binghamton Host to N. Y. Music Clubs

State Organizations Hear Prominent Guest Speakers Espouse Ideal of Vital Musical Life—Contest Awards Made to Young Artists

By IRENE SMITH

BINGHAMTON, N. Y.—Binghamton was host to artists and musicians at the New York Federation of Music Clubs' ninth biennial convention, April 20-23, attended by at least 350 members and forty singers, composers, teachers, instrumentalists and critics. Mrs. John McClure Chase of New York City, state federation president, presided.

The first morning was devoted to club business. Welcome addresses were given by heads of the Chambers of Commerce of Binghamton, Endicott and Johnson City.

Two-minute reports were made from different clubs. Past presidents and guests were presented. Among the speakers, Geoffrey O'Hara, of Tuckahoe, composer-lecturer, said, "Too many musicians fail to realize that music is fundamentally singing," and Ethel Peyser, New York City, author, charged that musicians read less about their trade than other professionals. A delight-

(*Continued on page 19*)

Lehmann's Chill Halts London Opera

(*Special Cable to the Musical Courier*)

LONDON.—A brilliant performance of Der Rosenkavalier at Covent Garden on May 3 was suddenly interrupted when Lotte Lehmann, soprano, paused in her aria in the first act with the cry "I can't go on" and fled from the stage. The curtain was rung down and a physician summoned. He found the soprano, who was singing her accustomed role of the Marschallin, was suffering from a chill. It was her first appearance in Covent Garden after a three-year absence. Hilde Konetzni, who was in the audience, stepped into the breach and the opera continued. T. S.

Milanese Public Enjoys Visit of Munich Opera

Germans Give Wagner's Ring Cycle—Early Mascagni Work Heard—Orloff in Recital

By MARY TIBALDI CHIESA

MILAN.—Recent events at La Scala included a series of Wagner performances by the ensemble of the State Theatre of Munich. Returning the visit made by the Scala last year, the entire Munich staff (conductors, orchestra, singers, stage managers, etc.) were invited to present The Ring. Under Clemens Krauss, the visiting orchestra and singers made a deep impression. Principals were Max Lorenz (Siegfried), Hermann Nissen (Wotan), Gertrud Rünger (Brünnhilde), Luise Willer (Fricka), Eipperly (Freya), Julius Patzak (Loge), Jean Stern (Alberich), Ludwig Weber (Fasolt and Hunding) and Viorica Ursuleac (Sieglinde). The staging by Oskar Wallek was excellent, and the scenery and lighting by Preetorius were effective and suggestive.

Late in March, Franco Capuana conducted the delightful Wolf-Ferrari comic opera, I Quattri Rusteghi. The domestic quarrels of eighteenth century Venetian bourgoisie, and the adventures of a pair of young lovers, form the witty plot which Wolf-Ferrari has clothed with lovely music. The protagonists were Mafalda Favero, Iris Adami Corradetti, Bruna Dragoni, Tatiana Menotti, Cloe Elmo, Luigi Fort, Gino del Signore, Salvatore Baccaloni, Giovanni Giampieri, Francesco Molinari, and Carlo Scattola.

(*Continued on page 25*)

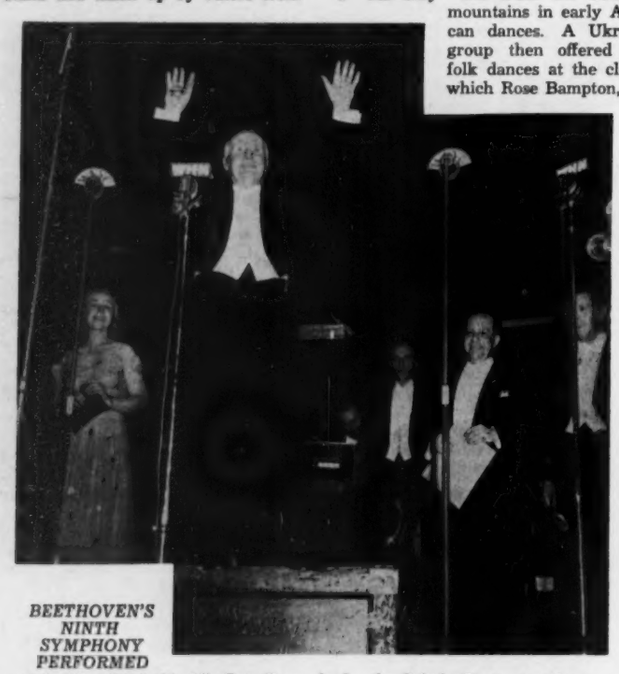
Colorful Music and Dance Features Mark Preview at New York World's Fair

Pageantry, Ballet and Folk Music Prominent in Afternoon Program—Evening Concert Introduces Philharmonic Orchestra, Choruses and Soloists in Beethoven's Ninth Symphony

By HAROLD A. STRICKLAND

Music played a prominent part in the "preview" of the 1939 New York World's Fair held on the Flushing, L. I., grounds on May Day. Pageantry, dancing, folk music were on the afternoon schedule, and in the evening New York's two ranking choral groups, the Oratorio Society and Schola Cantorum, joined with the Philharmonic-Symphony Society (announced as the "official orchestra" of the fair) to present Beethoven's ninth symphony under the direction of Dr. Walter Damrosch.

The "preview" program, held in the afternoon in the open-air stadium, was opened with a concert by the World's Fair Symphonic Band, led by Harwood Simmons, in a program of items by Wagner, Bizet, Mendelssohn, Glinka and Saint-Saëns. Following this, the fanfare from Otello, sounded by trumpeters on the stand and taken up by others from the rear, all garbed in Colonial costumes, introduced the procession of some 400 dancers and standard-bearers, all in costumes representing the various races blended in the American populace. Fifty-four nations were represented.



BEETHOVEN'S NINTH SYMPHONY PERFORMED at the New York World's Fair Grounds, by the Schola Cantorum, Oratorio Society and Philharmonic Orchestra, conducted by Dr. Walter Damrosch. Left to right, Anna Kaskas, contralto, Dr. Damrosch, Paul Althouse, tenor, and Julius Huehn, baritone. Rosa Tentoni was the soprano soloist. (Photo by Courtesy of New York World's Fair, 1939, Inc.)

PAGEANTRY AND DANCING

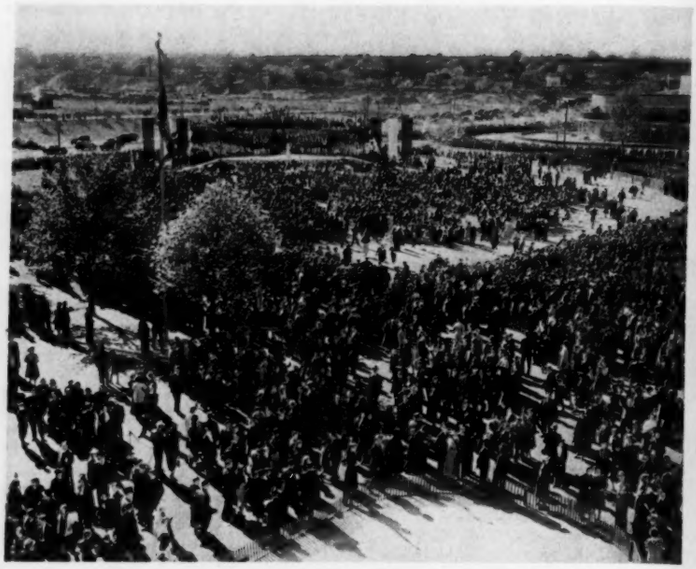
Mr. Simmons led the band in Berlioz' Rakoczy March as the procession mounted to the stand. Following the singing of the National Anthem, a program of folk dances was presented by several groups. The Polish group offered two numbers, a Swedish group presented Daldans, Mr. Simmons conducting both; Hugh Ross led an English group in two offerings and then conducted five excerpts from Showboat of Jerome Kern in a special arrangement made for the production by Robert Russell Bennett. In this James Melton, Nadine Conner, Clyde Barrie, Ruth E. Gibbs, Rosetta Crawford were soloists with the Hall Johnson Choir and other members of the chorus of 600 drawn from various singing groups of the city, a contingent from the high schools, and the Westminster Choir and glee clubs of Barnard and Columbia.

Dances of the Balkans were presented by another folk group and then came a "hill-billy" trio from the Tennessee mountains in early American dances. A Ukrainian group then offered more folk dances at the close of which Rose Bampton, Metropolitan Opera soprano, in luscious voice sang Victor Herbert's Romany Life.

The spectacle, arranged by Dr. Herbert A. Graf and directed by Charles Alan, concluded with more dances, first those from Prince Igor, in which Alexis Dolinoff, Olga Schwenka and Joyce Coles were the principals, and finally by Martha Graham's Group, in more modern form and including the polka from Weinberger's Schwanda. A TNT Cocktail, arranged by Mr. Bennett was also incorporated, the entire pageant culminating in George Gershwin's Dawn of a New Day, written by the late American composer for the fair, and Sibelius' Onward Ye Peoples, which was given its world premiere. Mr. Ross was the conductor.

The evening concert had four conductors on the podium. Given in the Business Administration Building the program opened with John Barbirolli conducting Purcell's trumpet voluntary in brilliant style. The two choral groups and orchestra were then led by Albert Stoessel in his own arrangement of four Bach chorales for chorus and modern orchestra. Mr. Stoessel conducted in his accustomed musicianly manner and with authority. Mr. Ross ascended the podium to lead the opening chorus from Parker's Hora Novissima, which the choruses shaded beautifully and sang with tonal munificence and good attack.

Dr. Damrosch then took over the program to conduct, with his usual enthusiasm and ardor, Beethoven's ninth symphony. In this the soloists were Rosa Tentoni, Anna Kaskas, Paul Althouse and Julius Huehn, all Metropolitan Opera vocalists. All were in splendid vocal form, singing with artistry and authority and bringing the day to a climax of a high order.



GENERAL VIEW OF WORLD'S FAIR MUSIC FESTIVAL. A part of the crowd of 500,000 which visited the Fair site for the May Day celebration. Rose Bampton—on the stage in the background—is singing Victor Herbert's "Romany Life." (Photo by Courtesy of New York World's Fair, 1939, Inc.)

Riccardo Martin Bows as Composer

ROME—Riccardo Martin, former Metropolitan Opera tenor, has devoted the past nine years to composition. Living in a villa at Capri, he recently went to Paris for the first performance of his ballet-divertissement, Night on the Oasis. Martin is working on a ballet dealing with the American Southwest when it was a part of Mexico. S. S.

G. Schirmer, Inc., Offer Prize for World's Fair Choral Work

A prize of $500 is offered by G. Schirmer, Inc., for an original, unaccompanied choral composition by an American composer to be dedicated to the New York World's Fair of 1939. The work must be a setting of a poem by an American author, to be selected by the contestant. It must not be less than ten nor more than fifteen minutes in length and capable of being sung by a four-part mixed chorus of singers of high-school age.

Judges are Samuel L. M. Barlow, Peter Dykema, George H. Gartlan, Roy Harris and Hugh Ross. The composition selected will have its initial performance at the Fair next summer. All entries should be addressed to G. Schirmer, Inc., 3 East Forty-third Street, New York City, marked "Contest Department," and received not later than August 31.

Berkshire Symphonic Festival to Include Novelties

With Serge Koussevitzky conducting the Boston Orchestra and the Cecelia Society Chorus of Boston, the Berkshire Symphonic Festival is to be inaugurated on August 4 with Beethoven's ninth symphony. On August 11 a Wagner program is to be offered. Other programs are listed for August 6, 7, 13 and 14. A work by Henry Hadley, who was the first conductor of the festival, is to be played in memoriam. Other American compositions listed are Music for the Theatre by Aaron Copland and a concerto for orchestra by Walter Piston.

Barbirolli Luncheon Guest of Philharmonic-Symphony League

John Barbirolli, conductor of the New York Philharmonic-Symphony Society, was guest of the newly organized Philharmonic-Symphony League at a luncheon on April 27 in the Hotel Astor, New York. Mrs. John T. Pratt, chairman of the league, presided and asked the nine hundred people present to secure additional members, pointing out that its purpose was to stimulate an interest in music.

Former Justice Joseph M. Proskauer, Mme. Olga Samaroff-Stokowski and Hendrik Willem Van Loon also spoke. Mishel Piastro, concertmaster of the orchestra, with A. Schuller, a member of its violin section, at the piano, played two numbers.

William Arms Fisher Opens Own Office in Boston

William Arms Fisher, for ten years vice-president and for many years publishing director of the Oliver Ditson Company, has opened his own office in Boston, Mass., as editorial expert and consultant. He will cooperate with composers in revising and perfecting their works for publication. Mr. Fisher studied with Horatio Parker and Anton Dvorak and has composed many songs, anthems and part-songs as well as being an author. He was twice president of the Music Teachers National Association; for three years president of the Music Publishers National Association; and for five years president of the Boston Music Publishers Association.

Ohio State Singers Win Chorus Quest

The Symphonic Chorus of Ohio State University on May 7 received the cup for winning the Columbia Broadcasting System's Chorus Quest in which sixteen ensembles participated. A two-weeks' tour was part of the award. Judges were Deems Taylor, Davidson Taylor, Ward French, Frederick Schang, Jr. and Dr. John Finley Williamson.

Leipsic Restores Wagner's "Lost" Stage Works

Fragment of His Early Days, Die Hochzeit, with Shortened Version of Die Feen, Das Liebesverbot and Rienzi Offered at Festival —Splendid Productions Mark Complete Cycle of His Operas

By IRVING SCHWERKÉ

LEIPSIC.—For practically three months now, Germany's "city of music" has been the scene of a brilliant Wagner festival, the Neues Theater offering newly mounted and newly studied performances of all of Wagner's stage works. The festival, opened on February 13 (the fiftieth anniversary of Wagner's death) also commemorates the 125th anniversary of his birth, a fitting glorification of a great genius.

In his opening address, Dr. Ziegler, of the State Culture Senate, epitomized the author of Tristan and Isolde—Wagner, it will be recalled, was the son of a Leipsic police-department official—as "the first conscious culture-politician writing in the genuinely grand style of his Nation," and referred to Wagner's works as "the Crystallization of German race-consciousness," and to The Ring as "the way-shower to a greater Germany."

Tickets for the festival were sold out months in advance. People came, and are still coming (since activities continue until late June) from many corners of the musical globe. Those who came with open minds were rewarded with performances that are as complete and impressive as present-day stage mechanics permit, and which have the further advantage of being given for the work in hand instead of the extolling of one or two of its participants.

THE GREAT UNKNOWN

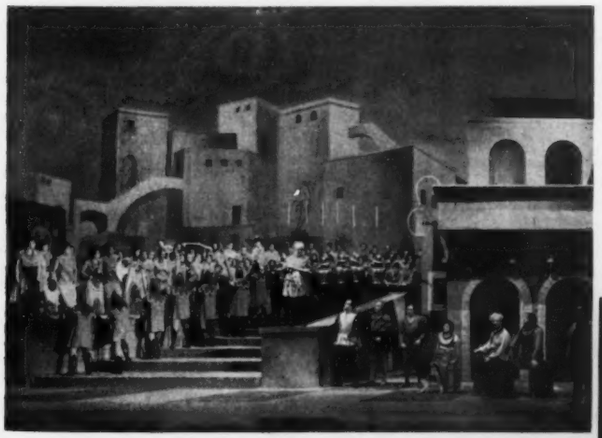
My interest in coming here was not to hear works which I have heard on countless other occasions throughout the world, but to make acquaintance with those of Wagner's operas which, according to the historians, are mistakes of Wagner's youth, which now have only historical value, and whose occasional performances are "purely speculative enterprises."

In the light of the present Leipsic productions, the evaluations in the preceding paragraph are worthless; and it is as certain as a rule in mathematics that, if opera producers generally bestowed one-tenth as much care upon major opuses as Leipsic has upon these minor ones, there neither could nor would be hue and cry about opera going to the proverbial bow-wows.

Naturally, no one will maintain that Die Feen, Das Liebesverbot, and Rienzi are operas that tower anywhere near the sublime, but when given as Wagner conceived them—*wie ich's mir gedacht habe*, he wrote to his friend Heine, in 1852—their effectiveness is considerable. What if the structure of these early pieces is illogical, what if their action lacks cohesiveness, what if the persons in the dramas are inconsistent, what if Wagner's literary basis is here no higher than the Italian opera generalities of the particular moment that gave it birth? What if these works throw out but meager hints of the later overtowering genius? What if Liebesverbot *was* stricken from the Magdeburg repertoire after its first performance? What if Wagner's heart was full of unforgiveness for the rejection of The Fairies?

(LEFT) *BALLET FROM RIENZI, Act II, as staged at the Leipsic Festival. (Photo by Atelier E. Hoenisch, Leipsic.)*

(RIGHT) *DIE FEEN, early opera by Wagner, restored as part of the festival program. (Photo by Atelier E. Hoenisch, Leipsic.)*



(LEFT) *DAS LIEBESVERBOT, opening scene, in the Leipsic staging. (Photo by Atelier E. Hoenisch, Leipsic.)*

(RIGHT) *DIE HOCHZEIT, scene of the septet. This work of Wagner's earliest youth was never completed. (Photo by Atelier E. Hoenisch, Leipsic.)*

MANY DIFFICULTIES OVERCOME

The Leipsic producers apparently know all these things, and many more, I should venture, better than even the writers of books on Wagner. If they do not, there is no explanation of their superb surmounting of the many shortcomings that inevitably confronted them. They certainly realized that a show is a show, and that in a Wagner show, be it one of the first or one of the last, every detail of the composer's expressional architecture is important, that every one of his episodes is its own little or big universe, that his supernatural world, however enchanted it may be, is always imbued with deep humanity, and that Wagner's supreme demand is that eyes, ears, emotions, and intellect, be held "in an equal state of interest."

Praise to the artists responsible for this pertinent revelation of Wagner the Unknown, former productions of these works notwithstanding, must go to Hans Schüler (general director), Paul Schmitz, Oscar Braun (conductors), Hans Schüler, Wolfram Humperdinck (stage directors), Karl Jacobs, Max Elten (scenery), Gerda Schulte (costumes), Erna Abendroth (ballet directress), Johannes Fritsche (chorus director), Oswald Ihrte (stage technician), and the very efficient casts, not to overlook the State and the Gewandhaus orchestras, or the State Opera, Gewandhaus, Lehrergesangverein, and Thomas Church choruses.

DIE HOCHZEIT FRAGMENT RESUSCITATED

This, the first work of the festival, and Wagner's first attempt at opera, constituted fifteen minutes of pictorial splendor. Conceived in Prague, in 1832, the finished portions of the piece (introduction, chorus, septet) were written in Leipsic upon Wagner's return to that city. He abandoned the idea of writing more music for Die Hochzeit because his sister Rosalie poohed at the libretto. The septet, which describes the course of the story with a certain show of dramatic power, and after which number the curtain falls, was poured out with becoming gusto by Friedrich Dalberg (King), Ilse Schüler (Ada), Heinz Daum (Arindal), Theo Horand (Gadolt), Lilly Trautmann (Lora), Paul Reinecke (Admund), Hanns Fleischer (Harald).

DIE FEEN SEES THE STAGE

The same evening witnessed an abridged version of Die Feen, Wagner's first complete opera. Composed in 1832, on one of Gozzi's tales, it has to do with a fascinating fairy who wishes to renounce immortality for the sake of her human lover. Having been changed into a stone, she is released by the magical power of her lover's song, whereupon she is permitted to remain with him forever.

The work, what with its elaborate scenery, optical metamorphoses, and wholehearted interpretation, made a more than pleasing impression. If the score is utterly lacking in originality—Wagner then dwelt in the shadows of Beethoven, Weber, Marschner and Mozart—it abounds in melody, is light in texture, and here and there along the way has the germ of musical ideas

(*Continued on page 40*)

NEW YORK CONCERTS

APRIL 21

Philharmonic Orchestra A variegated musical bouquet presented by John Barbirolli at the mid-week concerts of the Philharmonic Orchestra brought the first New York hearing of Malipiero's second symphony, subtitled Elegiaca (the honor of giving the American premiere fell to the Seattle Symphony Orchestra under Basil Cameron). The four movements are labelled *allegro non troppo, largo non troppo, mosso (scherzo)*, and a finale including *lento, allegro* and *lento quasi andante* passages. Like most of the Italian composer's works, it is sensitively felt and sounds a certain fresh, outdoors note. The subtitle is fully borne out in the flowing and not at all dissonant music. Nevertheless, despite its melodiousness and well-bred charm, the work somehow lacks force and memorableness. Semi-novelties were the prelude to Delius' Irmelin, repeated from a former program, again sounding its rather saccharine measures with a certain soulful intensity, and an arrangement by Mendelssohn for string orchestra of the *scherzo* from his octet (op. 20), the scampering measures of which pleased the audience so much that it was repeated. The concert opened with the sprightly and at times Straussian overture to Sinigaglia's Le Baruffe Chiozzotte, and closed with Stravinsky's colorful Fire Bird suite. Mr. Barbirolli was in exuberant form and the program was well played and lightly appropriate to the spring season. The audience was enthusiastic.

APRIL 22

Anna Schramm An exceptional program, diversified in content and vocal requirements, was presented in Town Hall on this evening by Anna Schramm, New York soprano. Lieder, oratorio, opera and lighter pieces comprised the list in which she had the capable assistance of Celius Dougherty at the piano. The newcomer brought to it a sincere and deep-rooted sense of interpretation, varying her readings in admirable stylistic manner and revealing in addition a voice that, once it is stabilized in focus and projection, should carry her far.

It is an opulent voice, of wide range, generally skillfully produced and usually under control. Tenseness and spreading of tone revealed at this debut may have been due to nervousness but back of her work was a musicianly intellect and an understanding of selected numbers. Truly notable were her readings of the Elijah aria Hear Ye Israel, Schumann's Mondnacht, Schubert's Erlkönig, Bach's Eins ist Not, Wolf's Komm', O Tod and Sieglinde's air from Die Walküre. Mozart's Alleluja found her essaying florid work not exactly suited to her, for she is a lyric soprano particularly capable of excellent vocalization within this realm.

APRIL 24

Philharmonic Orchestra A new composition by Quinto Maganini, Tuolumne, for trumpet soloist and orchestra, was a first-time hearing at the Sunday afternoon Philharmonic Orchestra concert under John Barbirolli. This short but graphic nature poem establishes a powerful atmospheric picture, with its crashing, thunderous motives for percussion, suggesting the primitive wilderness, and its more lyrical passages in which the whispering of the pine trees and song of birds is depicted. The idiom is traditional but is used with direct and poetic effect. Harry Glantz played the solo passages ably, and the work had a markedly enthusiastic reception, with lengthy applause. Eugene List, young pianist, was the other soloist of the day in Ravel's fine-spun and virtuosic piano concerto in G major, done with gossamer lightness and dexterity, the player triumphing over its unusual difficulties in brilliant fashion. The program also included Weber's Der Freischütz Overture, thoughtfully performed, and repetitions from previous programs of the suites from Stravinsky's Fire Bird and Walton's Façade. The audience was in receptive mood and showed appreciation of the program.

Veloz and Yolanda From amateur dancing contests to night clubs, hotel floor shows and private exhibitions, the ballroom dancing team of Veloz and Yolanda arrived finally at Carnegie Hall on this evening to delight and enthrall a large audience. Specialists in their particular field due to their long association together and skilled in the intricacies of their art, this team gave staid Carnegie adherents something decidedly novel and thoroughly artistic as well. They have developed and perfected a technic entirely their own, which they set forth with an authority that was not impaired by the larger stage. Pancho and his orchestra provided supporting accompaniments for their long program, with Jerry Shelton offering accordion solos.

APRIL 26

Benefit Concert for Austrian Refugees A highly successful concert was that at Carnegie Hall for the benefit of Austrian refugees. The performers were the NBC Orchestra (under Artur Rodzinski) and Jascha Heifetz. He played two concertos, Mozart's in D and Bruch's in G minor. The orchestra was heard in Weber's Oberon Overture, Richard Strauss' Also Sprach Zarathustra, and Johann Strauss' Fledermaus Overture and Vienna Woods Waltz. It was perhaps no mere chance that the last-named composer and Bruch, as well as Heifetz, all Jews, figured on the program.

As the occasion was for charity, no detailed review shall be indulged in, but it may be said that the concert presented some of the finest achievements heard in New York this season. The orchestra sounded magnificent, especially in its string section, and Dr. Rodzinski's interpretation of the Zarathustra subtleties and sonorities stirred the auditors to enthusiasm. Mr. Heifetz has never been in more elevated form, his faultless execution, silken tone and refined musicianship making an unforgettable impression.

APRIL 28

Philharmonic Orchestra Its closing Thursday evening and Friday afternoon concerts of the season, at Carnegie Hall, found the Philharmonic Orchestra and John Barbirolli facing audiences that gave them a fond farewell, doubtless mixed with regrets, until next October. The conductor took many bows, and made his men share them. He gave a warm-blooded reading of Beethoven's Egmont Overture, and a gracious one of the same composer's second symphony. In contrast to that unsensuous music was the second half of the program, devoted to Wagner's third-act prelude from Tristan and Isolde, and the scene from Siegmund's soliloquy to the close of the first act of Walküre. Charles Kullmann and Marjorie Lawrence sang the two roles, and

PAUL ALTHOUSE JOSEPHINE ANTOINE JASCHA HEIFETZ ANNA SCHRAMM

with their youthful voices, dramatic sense and musical understanding did full justice to the delivery of the great measures. The artists won a rousing reception, and they in turn gave salutations to Barbirolli, whose orchestral treatment lent beautiful support in color and flexibility.

MAY 1

Philharmonic Orchestra With Marjorie Lawrence, soprano, and Charles Kullmann, tenor, both of the Metropolitan Opera, again as soloists, an all-Wagner program was selected for this matinee in Carnegie Hall by John Barbirolli to conclude the present season's activities of the Philharmonic-Symphony Society. The overture was the *vorspiel* to The Flying Dutchman, which Mr. Barbirolli read in sweeping and brilliant style. The third scene from the first act of Die Walküre was set forth by the two vocalists with a keen sense of appreciation, Miss Lawrence in particular realizing the inherent content of her assignment as Sieglinde. The voice was in splendid form, the lyric quality being contrasted vividly with her final contribution of the afternoon, the Immolation scene from Götterdämmerung. Mr. Barbirolli played three excerpts, without pause, from this *finale* to the tetralogy, the Rhine Journey and funeral music prefacing the last scene of the opera. All were given sonorous and eloquent delineations by the conductor, who, in response to repeated recalls, expressed his thanks to the tumultuous audience and then told his players of his appreciation of their "devotion, artistry and unselfish cooperation."

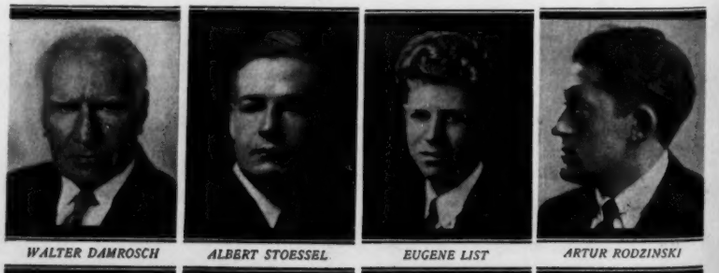
Ram Gopal The New York debut of Ram Gopal, young male dancer from India, presented by S. Hurok at the Forty-sixth Street Theater on Sunday evening, brought an interesting new personality to the American stage. A substantial success was gained by the artist, who has a remarkable muscular control (a feature prominent in the best Indian dancers), and an ability to create dance patterns of stylized, symbolic sort with exquisite precision and rich meaning. The background of his work is authentically steeped in Indian folklore and traditions. A personable figure, Ram Gopal wears for his numbers sumptuous native attire and creates poetic and atmospheric effect by use of lighting and simple properties. His Picture of Boddhisattva, showing the seated god in a dim shrine, achieves an awesome solemnity by few gestures. The bare-footed boy dancing with joyousness in The Glory of Spring was in strong contrast to his picture of Garuda, the Eagle-God, flying over the earth. The Cobra number, in which weavings of the arms and hands are amazingly flexible, had to be repeated. The music for the dances has been recorded in India and consists of authentic airs for gongs, percussion and native instruments.

MAY 2

Church Choir Festival The development of church music was admirably set forth at a special concert in Carnegie Hall, under the auspices of the New York City Municipal Art Committee. Participating were choirs representing the Jewish, Roman Catholic and Protestant faiths, all wearing their cassocks and cottas and directed by their choirmasters. Following an organ prelude by Dr. T. Tertius Noble, two ancient chants of Israel were colorfully intoned by Moses Rudinow, cantor of Temple Emanu-El, New York, with Gottfried H. Federlein, organist of the temple, at the organ. Cantor Rudinow then sang two representations of modern Hebrew sacred music by Ernest Bloch and Lazare Saminsky, the latter music director of the temple.

Examples of Roman Catholic liturgical music were offered by the Paulist Choristers, directed by the Rev. William J. Finn; the Diocesan Choristers, conducted by the Rev. Lawrence H. Bracken; and the Choir of St. Ignatius Loyola Church, Dr. Reginald M. Silby conducting.

A small but colorful group from Holy Trinity Hellenic Orthodox Cathedral Choir, under the direction of Christos Vrionides, then sang excerpts from the Greek and Russian liturgy. The final part of the program, representations of the Protestant Episcopal liturgy, was offered by the St. Paul's Choristers (Ralph A. Harris, director); the choir of the Cathedral of the Incarnation (Maurice Garabrant, conductor); the choir of St. Thomas' Church (Dr. Noble, director); and the choristers of St. James' Church (G. Darlington Richards, director). America was sung by the combined choirs and audience, closing an evening of church music authoritatively performed.



WALTER DAMROSCH ALBERT STOESSEL EUGENE LIST ARTUR RODZINSKI

(Photo of Heifetz by Fayer, Vienna; Kullmann by Moffett; Althouse © by Leon Elzin; Rodzinski by Kubey-Rembrandt; Saminsky by Mishkin; Antoine by De Bellis; Baker by Belleclaire Studio; Browning by Wide World; Stoessel by Albert Petersen.)

JULIUS HUEHN

ANNA KASKAS

CHARLES KULLMANN

GENA BRANSCOMBE

MAY 3

Philadelphia Orchestra The Philadelphia Orchestra closed its New York series with its final concert for 1937-38 in Carnegie Hall. Eugene Ormandy led the farewell program, offering Bach's fifth Brandenburg Concerto, Beethoven's first symphony, and the second by Brahms.

In this conventional list, Ormandy's skill as an interpreter came to especially convincing light, for he escaped all routine, and without overstepping classical boundaries at any time, nevertheless made the music sound fresh and touched with helpful subjectivity. The highlight was perhaps the Brahms score, illumined with ardent fancy and tonalized richly and tastefully.

Throughout the season, the orchestra upheld its traditions of elevated musicianship and complete virtuosity, and played as well for Ormandy as it did for Stokowski. In fact, the former, because of closer and more frequent contact with the men, obtained perhaps a shade finer result in the way of precision and flexibility. (If this is read in Capri, let the thought fall where it may.)

Ormandy and the personnel received full acclaim from the listeners for a concert of rare charm and effect.

Branscombe Choral Keenly responsive and alert to the directions of their energetic conductor, Gena Branscombe, the Branscombe Choral, ensemble of feminine vocalists, presented an attractive program on this evening in Town Hall. John Gurney, Metropolitan Opera bass-baritone, was the assisting soloist in arias from Ernani, Don Giovanni and Boris Godounoff, the latter sung in the original Russian. He also gave a miscellaneous group which concluded with Miss Branscombe's own At the Postern Gate, an effective and attractive number. Mr. Gurney was in good vocal form and sang with artistry and sensitivity, particularly in the lighter numbers.

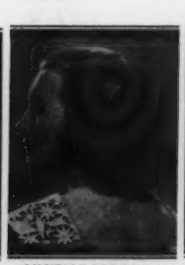
Two first times were offered: Miss Branscombe's arrangement of a Bach chorus, O Risen Lord, from the Church Cantata No. 15, and Albert Stoessel's Hymn to Diana (in the Greek manner), which builds up to a typical Stoesselian climax of dramatic intensity. Miss Branscombe also listed her arrangement of Mozart's Alleluja, in which Priscilla Baynes Marshall was soloist. Other choral members having incidental solos were Beulah Wescott, Hester Ann Humble, Alice Rutan, Mary Cantine Heath, the latter being particularly effective in Palmgren's arrangement of the Finnish folksong, Summer Evening, a work exquisitely balanced tonally and sung with charm. The chorus presented a varied list with authority and finesse.

MAY 5

Oratorio Society of New York Repeating its performance of Bach's St. Mathew Passion at the Cathedral of St. John the Divine, where it was similarly heard last spring, the Oratorio Society of New York marshalled imposing forces in a nobly impressive setting. Nearly five hundred performers under the baton of Albert Stoessel included the chorus and orchestra of the Oratorio Society, and the following soloists: Josephine Antoine, soprano, Lucielle Browning, contralto, and Julius Huehn, baritone, all of the Metropolitan Opera, William Hain, tenor, Arthur Kent, bass-baritone, and Floyd Worthington, baritone. The instrumental ensemble included Hugh Porter at the Hammond Organ and Harrison Potter, pianist. Some of the chorales were beautifully sung from the balcony in the rear by the choir of the Cathedral (Norman Coke-Jephcott, director). Although this season a modified sound-shell was placed behind the chorus, there were still problems of acoustical nature to overcome, including some reverberations probably inevitable in so huge a structure. In future these matters may be increasingly remedied. Mr. Stoessel's familiarity with this great score and his careful rehearsals have proved for the Oratorio Society an authoritative tower of strength in coping with its polyphonic complexities. The performance had many moments of noble breadth and deeply moving emotional power. Outstanding were Mr. Huehn's benevolent, sonorous voicing of the Savior's words, supported in this case by organ as well as strings, and Mr. Hain's effective and resonant reading of the narrative and his solos. Miss Antoine, a coloratura soprano, had little effort in adapting her tone quality to fill the vast spaces, and accomplished her assignment with resourcefulness. Miss Browning, with warm voice and intensity of expression, had success with the beautiful contralto airs. The other soloists filled the smaller roles acceptably. Special beauty marked many of the instrumental interludes. A reverent audience of 4,000 attended the two sessions.

JAMES MELTON

LAZARE SAMINSKY


LUCIELLE BROWNING

CHARLES A. BAKER

Other Concerts

Other events in New York between April 21 and May 5 were: Freiheit Mandolin Orchestra, Town Hall, April 23; Olyve W. Norman, soprano, afternoon, and Vicente Gomez, guitarist, evening, both Town Hall, Maurice Wilk, violinist, afternoon, and Helen Kania, pianist, evening, both Steinway Hall, and Ohio Northern University Choir, Barbizon-Plaza, April 24; National Orchestral Association, Carnegie Hall, Marina Yurlowa, dancer, Town Hall, April 25; New York Women's Symphony Orchestra, Carnegie Hall, Harold Kohon, violinist, Town Hall, Longina Weglarz, soprano, and Alfred Nano, violinist, Steinway Hall, April 26; Clarinet Ensemble, Town Hall, April 27; Negro Composers' Study Group, Town Hall, April 29; Jewish Benefit Concert, Town Hall, and Students' Concerto Concert, Juilliard Concert Hall, April 30; Lillian Gauntlett, soprano, afternoon, Workmen's Circle Concert, evening, both Town Hall, Stoianovitch Pupils' Recital, Steinway Hall, May 1; Edvard Moritz Chamber Orchestra, Town Hall, May 2; Alma Schwamb, soprano, Steinway Hall, May 3; Downtown Glee Club, Carnegie Hall, Music School Settlement Concert, Town Hall, May 4; Golden Hill Chorus, Carnegie Hall, Reed Lawton, baritone, Town Hall, Velma Shepard, pianist, Steinway Hall, May 5.

SCENES AT SAN CARLO OPERA COMPANY

opening at Center Theater, New York, on May 5. Fortune Gallo, impresario of the company, left, and Michael De Pace are seen among the first-nighters.

(RIGHT)

CROWD AT BOX OFFICES

before beginning of performance. (Musical Courier Staff Photos.)

San Carlo Opera in New York Series

Aida Performed as Initial Bill of Ten Days' Season at Center Theater

Returning to New York after an absence of four years, Fortune Gallo's San Carlo Opera Company on May 5 opened a ten-days' season at the Center Theater with the perennial favorite, Aida. It was a colorful inaugural with eminent musical personages and city officials among those present to greet the returning ensemble.

Impresario Gallo offered a cast familiar to his adherents, all competent and experienced. Carlo Peroni, musical director, was again on the podium and the orchestra was augmented by several players who usually appear at the Metropolitan. The result was a smooth yet spirited reading, the Peroni baton authoritatively directing both singers and orchestra. Louis Raybaut, as stage director, presented the opera sumptuously if within limited conditions, and the costuming and lighting were worthy of special approbation.

Singing the title role was Bianca Saroya, in good vocal form and with histrionic skill. Aroldo Lindi was the Rhadames, his delineation tending toward the *bravura* and making Celeste Aida a *tour de force*. Coe Glade, garbed glitteringly in costumes not usually identified with the Nile, was a serpentine yet regal Amneris, her impersonation stressing the histrionic aspect of the part. Others were Mostyn Thomas, Charlotte Bruno, Harold Kravitt, Alfonso Pedroza and Francesco Curci. The ballet was headed by Lydia Arlova and Lucien Prideaux, both in shining gold paint, and dancing admirably. H. A. S.

Academy of Contemporary Music in Third Concert

Beatrice Brody, mezzo-soprano, Enzo Serafini, tenor, Carlo Pascarella, pianist, and Pietro Cimara, an assistant conductor of the Metropolitan Opera, were the assisting artists at the third concert on April 20 of the New York Chapter of the Academy of Contemporary Music, Milan, Italy, in the Palazzo d'Italia, New York. Mr. Serafini offered works of Respighi and then three compositions by Mr. Cimara, with the composer at the piano. Both received an ovation. Miss Brody with Alberto Bimboni at the piano was applauded in songs by Vaughan Williams, Carpenter, La Forge and Campbell-Tipton. The Metropolitan String Quartet (Frank Guilino and Joachim Fanelli, violins, John A. Di Janni, viola and Nerino Bianchi, cello) gave the first New York performance, with Mr. Pascarella at the piano, of Quintetto Elegiaco by Alceo Toni, president of the Milan Conservatory. A sympathetic and skillful reading was given of the work, which is melodious but possessed also of complex rhythms and sonorous effects. Prolonged applause greeted the performers. G. K.

Re-engage Golschmann For St. Louis

Will Head Orchestra for Three More Years—Nino Martini Soloist in Last Concert—Lanny Ross Makes Local Debut—Opera Artists in Benefit Programs

ST. LOUIS, MO.—After its annual spring tour of Southern states, the St. Louis Symphony Orchestra and its brilliant conductor, Vladimir Golschmann, returned and made its final appearance for the season at the Pension Fund concert. The featured artist was Nino Martini, tenor. Several arias and a group of songs won him whole-hearted acclaim, and the orchestra's excellent work in a fine program, which included the Ravel Bolero, was acknowledged with greatest enthusiasm.

Mr. Golschmann, who has just completed his seventh season, has been reengaged as musical director of the orchestra for the next three years. Contracts with the musicians for next season have been signed, and the list of soloists engaged include Sergei Rachmaninoff, Artur Rubinstein, Myra Hess and Boris Golschmann, pianists. The latter, a brother of the conductor, will make his American concert debut. The singers to be heard are Lawrence Tibbett, Lotte Lehmann and Maria Reining, and the violinists will be Fritz Kreisler and Jascha Heifetz. Igor Stravinsky will appear as guest conductor for a concert pair devoted in part to his own works, and the French 'cellist, Maurice Marechal, will also be heard. The orchestra's fifty-ninth season will begin on October 28 and will as usual consist of eighteen pairs, the usual Student concerts, Pops and three tours.

LANNY ROSS IN PRINCIPIA SERIES

Lanny Ross made his local debut as a concert artist at the closing event of the Principia Concert and Lecture Course. He attracted a larger audience than could be accommodated in Howard Hall, where the concerts are usually held, and the large gymnasium had to be pressed into service to hold the crowd. The lighter offerings were pleasing and particularly well projected.

Next season's Principia course will be opened in October with Richard Crooks in a song recital, and subsequent attractions will be Harold Bauer, Albert Spalding and Gaspar Cassado, in a trio program; Bidu Sayao; Angna Enters, and the piano-duo team, Vronsky and Babin.

OPERATIC BENEFIT CONCERTS

Two operatic concerts were given by the St. Louis Grand Opera Company as a means of making up a recent opera deficit. The response from citizens and holders of opera tickets accomplished the desired end, and announcement of further operatic performances next season is expected shortly. The roster of artists appearing in these concerts included Giovanni Martinelli, Robert Weede, John Gurney and Maria Marceno. A colorful ballet from the opera Lakmé, headed by Rita deLaporte, formerly of the Metropolitan Opera, was an outstanding feature, and the gala array of arias, duets and trios was unusually interesting.

O. C.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Maganini to Lead Chamber Orchestra in Greenwich Theatre

GREENWICH, CONN.—Quinto Maganini, who recently concluded a successful season of concerts for children here, is to direct a summer season of six cinema-concerts at the Pickwick Theatre. The series, as in the case of Mr. Maganini's winter concerts, is to be sponsored by the Greenwich Unit of the New York Junior League and the proceeds will be used to finance a new winter season.

Mr. Maganini is to conduct a chamber music orchestra, which will be augmented to twenty-five, drawn from his regular ensemble. The new series opens on May 25 and programs are to be given on alternate Wednesdays over a period of twelve weeks. The scores selected will provide background music in connection with the pictures selected by a committee. Plans call for at least one world premiere by an American composer and several novelties by other native composers.

R. A.

Cincinnati Symphony Orchestra Series Closes With Fanfares and Flowers

Two New Scores by Goossens Have Hearty Reception—Marjorie Lawrence, Toscha Seidel and Charles Courboin Assist

CINCINNATI, O.—A season replete with musical fare of the best came to a triumphal climax in the last concert of the year by the Cincinnati Symphony Orchestra conducted by Eugene Goossens. Never before has this humble reviewer heard the Eroica Symphony of Beethoven played so inspiredly. It was absolutely beautiful and brought great tribute from the enraptured audience. Preceded by the lovely overture to The Magic Flute of Mozart, it was followed by the premiere of two numbers by Mr. Goossens. The program closed with a stunningly effective performance of Liszt's Les Preludes.

The last concert was a personal triumph for Mr. Goossens, the orchestra playing a fanfare as a huge basket of flowers was brought onto the stage, the audience rising and joining in a prolonged ovation in acclaim of his newly orchestrated Pastorale, a delightful score of contemplative style, and the Bacchanale, a tone picture of leaves whirling in the gusts of autumn winds. In recognition of the pleasure of the audience in his work, Mr. Goossens broke the no-encore rule and played again the effective Bacchanale, which was premiered by radio the following day on the Magic Key Hour.

Ovations were the order of the day, after the Eroica, after the two new numbers by Goossens and at the end of the concert, when the audience was reluctant to leave but sped its beloved conductor on his well-deserved summer vacation with thunderous applause ringing in his ears.

At the previous concerts Charles Courboin, soloist, playing the great organ in Music Hall, premiered a Prelude to November by Clifford Lang, a gifted young Cincinnatian, now resident in New York. The Introduction to Act III, the Good Friday Music and Finale from Parsifal, arranged by Mr. Goossens, set the mood for the holy days.

MARJORIE LAWRENCE SINGS WAGNER

In a superb program of all-Wagner music Marjorie Lawrence's gorgeous voice and Friedrich Schorr's sonorous baritone were heard to great advantage with Eugene Goossens' arrangement of the Prelude to Act III and Ascent of the Rock from Siegfried as a highlight. The orchestra played magnificently and shared in the ovations bestowed upon soloists and Mr. Goossens.

SEIDEL WITH ORCHESTRA

Toscha Seidel's appearance with the orchestra under Mr. Goossens' baton was an inspiring experience. The limpid tone of his violin soared over the orchestra and his interpretation of the Bruch Concerto No. 2, was a joy to hear. At this concert the Symphony (No. 2) in E minor by Felix Borowski, of Chicago, was given a fine and spirited reading by Mr. Goossens, evoking an ovation for the composer, who was present.

The last concert played in Louisville this season by the orchestra brought the audience to its feet in tribute, and Mr. Goossens had to accede to the insistent demand for an encore.

National Music Week was observed by the Cincinnati Federation of Music Clubs of which Mrs. John A. Hoffmann is chairman, with a recital by John Jacob Niles, noted authority on the American Folklore Song.

CONTEMPORARY CHAMBER MUSIC

The Contemporary Concert Series, in which the Cincinnati String Quartet for three years has presented the works of living composers, came to a close with a program of works by Bohuslav Martinu, Josip Slavenski and Tcherepnine, in which Karen Daysas assisted. Joseph Elliott, clarinet, was the assisting artist in the program, offering works by Fini Henriques, Sigfrid Walther Mueller, Malipiero and Günter Raphael.

M. D.

SINGS IN NEW ENGLAND

NORA FAUCHALD,
soprano, is fulfilling May engagements, including appearances at Yale, Litchfield, Mass., and three in Waterbury, Conn.
(Photo by Vincent.)

Boston Symphony Orchestra Features Modern Composers

Eighty-six works by forty composers were played in the fifty-seventh season of the Boston Symphony Orchestra, the fourteenth year to be conducted by Serge Koussevitzky. Composers of today provided thirty-two of the works heard.

The Americans were Walter Piston, with a first symphony; Edward Burlingame Hill, with a third, and Leo Sowerby, with an organ concerto. The G minor symphony of Roussel, commissioned for the fiftieth anniversary of the orchestra, was restored for the fourth time. Another restoration was Hindemith's Concert Music for string and brass choirs.

Ravel headed the list with nine works, while Serge Prokofieff, who conducted a program of his own music, had eight compositions offered. Sibelius and Beethoven were on a parity, with six scores of each presented.

Nadia Boulanger and Georges Enesco were guest conductors, the latter in a program largely of his own compositions. Paul Hindemith played his viola concerto. Heifetz and Menuhin, violinists, were other soloists.

In addition to twenty-four Friday-Saturday concerts and twelve Monday-Tuesday programs, eight appearances were made at Harvard University; five each in Providence, R. I., and Brooklyn, N. Y.; ten in New York; two each in Hartford, Conn., New Haven, Conn., and Pittsburgh, Pa.; and single concerts in Ann Arbor, Mich., Buffalo, N. Y., Cincinnati, O., Montclair, N. J., Northampton, Mass., and New Brunswick N. J.

MARTINELLI

Twenty-Fifth Consecutive Year With Metropolitan Opera Association

OUTSTANDING SEASON
1937-1938

HONORED SILVER JUBILEE CONCERT AT METROPOLITAN, March 20th, 1938

METROPOLITAN—New York

Number of Performances	
7	Otello
4	Aida
3	Norma
1	Il Trovatore

METROPOLITAN—Out-of-Town

Philadelphia—	Norma
	Otello
Hartford—	Il Trovatore
Newark—	Il Trovatore
Baltimore—	Otello
Boston—	Otello
	Aida
Cleveland—	Pagliacci
	Aida
Rochester—	Aida

Photo by A. Lavion, N. Y.

SAN FRANCISCO OPERA

Number of Performances	
2	Aida
1	Masked Ball
1	Faust
1	Norma

SAN FRANCISCO OPERA—in Los Angeles

1	Aida

CHICAGO CITY OPERA

1	Aida
1	Samson et Delila
1	Il Trovatore
1	Otello
1	La Juive

CONCERTS and RADIO

Baltimore, Maryland
Ford Sunday Evening Hour
Concert, Einstein Award to Mrs. James Roosevelt
St. Paul, Minnesota
Newark, New Jersey
Bagby Morning Musicale (N. Y.)
San Antonio, Texas
St. Louis, Missouri (2)
Port Arthur, Ontario
Criterion Morning Musicale (N. Y.)

FESTIVALS

Ann Arbor May Festival
Evanston May Festival

RE-ENGAGED METROPOLITAN OPERA 1938-1939

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Philadelphia Mendelssohn Club Offers Prize for Choral Score

The Mendelssohn Club of Philadelphia (Harl McDonald, conductor) has announced a competition, open to composers in the United States and Canada, for a new work for mixed chorus, four to eight parts, requiring not more than twenty minutes to perform. Eugene Ormandy, Charles O'Connell and Sylvan Levin are the judges. The Mendelssohn Club Award, a specially designed medal, is to be given the winner and the work will be performed by the club. Manuscripts should be submitted before September 15 to Sophia Bliven, secretary, 530 Walnut Street, Philadelphia, Pa.

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LONDON MNG. POST

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WASHINGTON TIMES

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Monteux Returns to NBC Orchestra

Leads Dukas and German Compositions—American Works Feature of Second Program

The resumption of the NBC Symphony Orchestra baton by Pierre Monteux on April 30 (he had opened the series last autumn) brought a large and receptive audience to the National Broadcasting Company studios. The distinguished Gallic leader selected but one work of his countrymen on this occasion, the "danced poem", La Péri by Paul Dukes, which served as a vehicle for Pavlowa in other days. The remainder of the list was German, including Beethoven's second symphony, substituted for the previously announced first, Schumann's Manfred Overture, and Richard Strauss' Don Juan.

The Beethoven symphony was outlined with fine proportion and clearness of detail. Monteux's logical mind, allied to the sensibility of an artist, kept the restraint due to a work rooted in classical forms, while also expressing the romantic ardor of the slow movement and finale. The Manfred overture was glowingly set forth, and Don Juan swept to a passionate and colorful conclusion.

Dukas' poem, the work of a meticulous craftsman, is conceived in the impressionistic idiom then popular. Without the stage accompaniment, its studied exoticism seems a little pallid and cerebral, but it was given a sumptuous tonal embodiment, with mastery of the last detail in the reading. The audience was suitably enthusiastic and recalled the leader many times.

American Novelties Heard

The May 7 concert of the NBC Symphony Orchestra, under Pierre Monteux, offered a special program dedicated to National Music Week. Four American scores were presented, two of them world premieres, Emerson Whithorne's Sierra Morena and the symphonic poem, The Last Knight, by Hilda Emery Davis. The other native numbers were two sections from Jon Cowley's Crazy House Suite, orchestrated by Theodore Weingand, and John Powell's Negro Rhapsody for piano and orchestra, with the composer as soloist. Mr. Whithorne has composed a colorful opus, based on Spanish-sounding rhythms, describing the doughty career and inglorious end of a bandit. It is effective in performance and earned several bows from the composer. So did Miss Davis' sincerely moving and poignantly written work of romantic program content. The Cowley pieces are expanded (with amusing and expert orchestration by Mr. Weingand) from a piano suite by the young Hollywood composer, and show wit, fancy and a gift for grotesquerie. Mr. Powell played brilliantly his virtuosic rhapsody on Negro themes.

The remainder of the list was devoted to Gallic works, the Roman Carnival overture of Berlioz and Chausson's symphony in B flat, the latter having a beautiful and searching reading of its exquisitely wrought fabric. There was an ovation at the close. R. M. K.

Philadelphians Feature Old Music and New Secular Mass by Paul Nordoff

Alice Ehlers Soloist in Harpsichord Score—Choral Groups Assist in New Native Work—Civic Opera in Trovatore—Sevitzky Leads Novelties with Simfonietta

PHILADELPHIA. — The Philadelphia Orchestra concerts of April 22 and 23 featured music of the "Three B's", the Bach Brandenburg concerto (No. 5) in D major, for harpsichord, violin, flute and strings coming first. The soloists were Alice Ehlers, harpsichord; Alexander Hilsberg, violin; and William Kincaid, flute. The last two are well known as the "firsts" of the violin and flute sections of the orchestra, while Mme. Ehlers brought to the work the authentic atmosphere through her skillful playing of the old instrument, and her wide knowledge of the works of Bach. Through the use of amplifiers, the audience was enabled to hear the real tone of the harpsichord and the difficult intricacies of the score for that instrument. Mr. Hilsberg and Mr. Kincaid have been heard before in the exquisite performance of such works, and again upheld their records. Eugene Ormandy gave to the Beethoven first symphony and the Brahms third interpretations which left little to be desired, and received a real ovation.

Nordoff Secular Mass Performed

Paul Nordoff's Secular Mass was the outstanding feature of the orchestra concerts of April 29 and 30. This was its first performance in Philadelphia and it was more than well received. The orchestra was assisted by the Choral Society of the University of Pennsylvania and the Mendelssohn Club, both of which are under the direction of Harl McDonald. The work is impressive in scoring, both for orchestra and chorus, with some wonderful effects obtained. Mr. Nordoff was present, and appeared on the stage to acknowledge the prolonged applause. Beethoven's Leonore Overture (No. 3) opened the program, followed by Haydn's symphony in G major, commonly known as the "Surprise." These were given with attention to details of tempi, mood and all the places which make for good interpretation, under Mr. Ormandy's baton.

Civic Opera in Trovatore

The Civic Opera Company of Philadelphia closed its season, on April 21, with an excellent performance of Verdi's Il Trovatore. Julia Peters made a pleasing Leonora, especially vocally, while Sydney Rayner was a fine Manrico. Each sang with excellent voice, the various solo parts and duets, with good effect. Rosita Fordieri was particularly good as Azucena. In fact, each one of the cast seemed well suited to his or her part and was possessed of a pleasing voice. They were: Florence Kirk, Rocco Pandiscio, Nino Ruisi, Costanzo Sorvino, Edmond Irvine and Pierino Salvucci. The chorus did some fine work also, and the ballet was nicely done. Gabriele Simeoni conducted with authority.

Chamber String Simfonietta in Novelties

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) gave its third concert of the season on April 20, presenting several novelties. Frances McCollin's two chorale preludes, Now all the Woods Are Sleeping and All Glory, Laud and Honor, were given their first performance and proved delightful. Anis Fuleihan's concerto for string orchestra and piano, with the composer at the piano, was given for the first time in Philadelphia. It was ultra-modern, with ample scope for technical fireworks. E. B. Britten's Simple Symphony was given for the first time in the United States, and was cordially received. Purcell's chaconne in G minor, and Arthur Foote's praeludium in E major and fugue in E minor opened and closed the concert, respectively.

The Simfonietta's Children's concert on April 30 was a huge success, presenting music which was suitable and entertaining, while of the highest grade, with informal talks about it from Mr. Servitzky. The young soloist was June Nanson, harpist, who played works of Handel and Salzedo.

A two-piano recital of interest was given by Maria Ezerman Drake and Allison R. Drake, on April 21, when they again demonstrated their talents in compositions by Bach-Bauer, Handel-Klein, Frescobaldi, Berkowitz, Mozart, Brahms-Maier, Walton, Debussy, and Paul Nordoff's Suite (dedicated to the performers). All were done with skill and musical feeling. The audience was particularly enthusiastic.

Anne Simon, mezzo, soprano, and Vernon Hammond, pianist, of the Academy of Vocal Arts, assisted by Charlton Lewis Murphy, violist, gave an enjoyable recital on April 28. Miss Simon sang some beautiful German Lieder, some highly rhythmic Spanish folk songs, Gluck's Divinités du Styx, songs by Bach, Handel and a miscellaneous group, with fine tone, excellent technic, and a real feeling for the varied moods of the songs. Mr. Hammond did fine playing in works of Chopin and Rachmaninoff, as well as accompanying Miss Simon sympathetically. M. M. C.

1938 *National Piano Playing Contest Opens*

Simultaneous contests in Dallas, Tex., Greenwood, S. C., Baton Rouge, La., Worcester, Mass., and Santa Rosa, Calif., opened the 1938 National Piano Playing Tournament sponsored by the National Guild of Piano Teachers. Sixty cities are centers this year, with 5,000 students competing, according to Irl Allison, of New York, national president of the guild.

Tournament examiners this year include Edwin Hughes, president of the National Music Teachers Association, Hans Barth, Richard McClanahan, John Mokrejs, Carl Roeder, Eliot Griffis, Charles Haubiel, Gustave Becker, Hazel Griggs, LeRoy B. Campbell, Helene Diedrichs, Elizabeth Guest, Roxy Grove, Adelaide Trowbridge Perry, Virgean Estes, Earl Fraser, Paul Clarke Stauffer and Agnes de Jahn.

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GIAN-CARLO MENOTTI
Carl Lauber Prize

BLANCHE BRANT
Carl Lauber Prize

HARLOW JOHN MILLS
Joseph H. Bearns Prize (1st)

JEANNE BEHREND
Joseph H. Bearns Prize (1st)

BERNICE ROBINSON
Joseph H. Bearns Prizes (both 1st and 2nd)

Baltimore Adieu of Ormandy Forces Feature of Late Season Offerings

John Charles Thomas in Vocal Interpolations—Nelson Eddy Draws Crowd—Fiedel Trio in Old Music—Local Opera Forces, Choruses and Soloists Swell Roster

BALTIMORE.—The Philadelphia Orchestra brought its present season to a brilliant close with John Charles Thomas as soloist. The Baltimore-born baritone received an ovation from the audience that filled every available seat and standing room in the Lyric. He was forced to add an encore to his printed program, a rather unusual procedure at these concerts. In addition to Eri Tu from The Masked Ball, Eros (Grieg), Phydilé (Duparc) and a recitative and aria from Massenet's Hérodiade, the soloist sang Largo al factotum from The Barber of Seville.

Eugene Ormandy conducted the orchestra (incidentally, his accompaniments for Thomas were superb), the program including Leo Weiner's arrangement of a Bach toccata in C major, the Beethoven seventh symphony and Ravel's Bolero, substituted on short notice for De Falla's The Three-Cornered Hat. The Bolero is beginning to wear about the edges, even with the musical layman who was intrigued initially by its cumulative effect.

EDDY IN LOCAL DEBUT

Another American baritone, Nelson Eddy, made his Baltimore debut before an audience that not only filled all the available space on the audience-side of the Lyric but overflowed onto the stage. Eddy sang most of the songs that have been closely connected with his career. Theodore Paxson was his accompanist, and between them they did much to warrant the great success they achieved. Police protection was provided to protect the young radio and screen star from his more obstreperous admirers.

OLD MUSIC PERFORMED

A supplementary recital was given under the auspices of the Bach Club by the Fiedel Trio. This group, consisting of Beatrice Dohme, Franz Siedersbeck and Erich Wilke, was assisted by Manfred Ruetz, who played the recorder, and Ernst Conrad Haase, baritone. The music played dated from the fourteenth and fifteenth centuries.

PIANO AND CHORAL EVENTS

Martha Gwinn, pianist, gave a recital at Cadoa Hall sponsored by the Mount St. Agnes Alumni Association and presented a well-arranged and interesting program in the fine manner one has come to associate with this capable young artist. The Handel Choir, conducted by A. Lee Jones, gave a concert which included choruses from various oratorios and again sang during National Music Week, when Haydn's Creation was presented.

CIVIC OPERA DOUBLE BILL

The Baltimore Civic Opera Company, under the direction of Eugene Martinet, concluded its season by presenting a double bill of Cavalleria Rusticana and L'Elisir d'Amore. Young Baltimore singers appeared in all the leading roles and also composed the large chorus. An important part of the evening's entertainment was furnished by a ballet, Viennese Street Scene, choreography by Michael Nicholoff. . . . The Women's String Symphony Orchestra, under the direction of Stephen Deak, concluded its second season, a feature of the program being the debut of a new work by Eldon Basney, scholarship pupil at the Peabody Conservatory. . . . Considerable interest is being aroused by the forthcoming first performance of Harry Patterson Hopkins' new opera, Her Road to Glory. Young Baltimore singers are featured in the cast and a large orchestra is promised. . . Frederick R. Huber, municipal director of music, is making plans for a number of interesting summer concerts. The Municipal Band will again be directed by Robert V. Lansinger, while Newman C. Holmes will be at the helm of the City Park Band. G. K.

COACHING IN ITALY

RUTH ROONEY,

lyric soprano of the New York Hippodrome Opera Company, as Santuzza in Cavalleria Rusticana. Miss Rooney is now in Italy, coaching operatic roles and acquiring the Italian language. (Photo by Apeda.)

Shakespeare List Is Coast Novelty

Monteux Leads Berlioz's Romeo and Juliet in Program by San Francisco Orchestra—Schnabel Plays Solos—Whistling Concerto Amazes

SAN FRANCISCO. — The San Francisco Symphony Orchestra provided the major attractions as the winter music season came to its end in this community. Especially novel was the program of Shakespeare music, composed of Beethoven's Coriolanus overture, the Mendelssohn Midsummer Night's Dream overture, Honegger's Prelude to The Tempest, Tschaikowsky's Hamlet and the four orchestral movements from the Romeo and Juliet symphony of Berlioz. Shakespearean passages appropriate to the music were recited by Brian Aherne of the stage and the films.

The Berlioz, rarely heard in America, was one of Pierre Monteux's most memorable local performances. Another was his magnificent interpretation of the Eroica at the final concert of the year, still another his presentation of the C major symphony of Schubert at the second concert of April. The impeccable soloist on the latter occasion was Artur Schnabel, in the B flat concerto of Brahms.

Schnabel joined with the orchestra for an extra concert on Easter Sunday, an all-Beethoven program, with the Emperor concerto and the ninth symphony. The orchestra's last concert for the year, given in Mill Valley under the auspices of the Marin Musical Chest, introduced an excellent and accomplished baritone, Carl Schiffeler, who is especially gifted as a Wagner singer.

BALLET AND CHAMBER MUSIC

The San Francisco Opera Ballet gave its first full evening in a number of seasons with moderately successful results. The Lester Horton Dance Group, an organization trained in the modern dance tradition, was more than moderately successful in its first San Francisco appearance.

In the field of chamber music there were exquisite concerts by the Budapest and San Francisco string quartets, and by the Wind Instrument Ensemble of San Francisco. The last occasion was remarkable for introducing what is probably the first whistling concerto ever written, the composition of a young Hollywood musician named Jon Cowley, who whistled his own tuneful, slightly Gershwinesque work with E. Robert Schmitz in accompaniment.

Randall Thompson, American composer, who recently joined the faculty of the University of California, was introduced to the local public with performances of his dramatic, satiric and powerful Americana, after the like-named section in the old American Mercury, and his tone poem, The Piper at the Gates of Dawn, in a lovely, somewhat impressionistic style. Both were done by University of California forces.

OPERA PREMIERE

A local operatic premiere, Ming-Yi, by Harvey Raab, of Oakland, proved promising but immature and unready for production. Paul Padden Ralston made his first appearance as conductor of the sixty-year-old Loring Club, the oldest male chorus in California, and with great success. A. F.

Stillman-Kelley's Pilgrim's Progress Produced at Easton, Pa.

EASTON, PA.—Under the direction of Dr. John Warren Erb, the musical miracle play, Pilgrim's Progress, by Dr. Edgar Stillman-Kelley, was presented here by a chorus of ninety voices at the annual Spring concert of the Musical Arts Chorus of the Y. W. C. A.

The composer and Mrs. Kelley were present and both were feted following the performance.

Dr. Erb, who is associated both with Lafayette College and New York University, had Frederic Jencks and Richard Hale, baritones, Vida Milholland, soprano, and William Hess, tenor, as assisting soloists, with Charles E. Straub and Mrs. Warren Kress as accompanists.

Dr. Erb's choristers reflected his careful training, the religious aura of the oratorio being sustained throughout. J. R.

1867 71st ANNIVERSARY YEAR 1938

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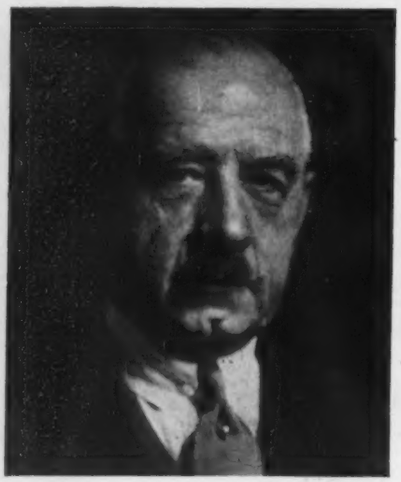

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Boston Orchestra Introduces Sowerby Concerto for Organ

Koussevitzky Leads Beethoven Mass With Assisting Vocalists in Pension Fund Concert—Other Events Range From Swing Music to Purcell Opera

BOSTON.—The Boston Symphony Orchestra, led by Serge Koussevitzky, ended its fifty-seventh season in a blaze of glory with concerts on April 29 and 30, when the splendidly performed program consisted of Haydn's Symphony in G major (No. 88), La Mer by Debussy and the first symphony of Brahms.

A week earlier, on April 22 and 23, the last of the season's stimulating series of novelties was presented—Leo Sowerby's concerto for organ and orchestra, which received first performances, sandwiched between symphonies in B flat major by Beethoven and Schumann. With E. Power Biggs playing the exceedingly difficult solo part in virtuoso style and in the presence of the composer, the concerto seemed to receive admirable treatment at the hands of Dr. Koussevitzky and his orchestra. The work made a strong, if uneven impression on this writer, for whom the first movement seemed a little disjointed; the second a fine *andante* creating a mood without sentimentalism, and a robust, boisterous *finale* evocative of our times.

PENSION FUND CONCERT

Just before closing its season the orchestra under Dr. Koussevitzky played a Pension Fund concert on April 26, the program being given over to the rarely heard Beethoven Mass. For a thrilling performance the orchestra had the assistance of the Harvard Glee Club and Radcliffe Choral Society (G. Wallace Woodworth, conductor), the youthful singers appearing at their best in years; and a quartet of soloists made up of Jeannette Vreeland, Kathryn Meisle, John Priebe and Mack Harrell. The performance, enthusiastically applauded by a large audience, was recorded by RCA Victor for release next season.

GOODMAN BAND INVADES

Dignified Symphony Hall had a different kind of tenant on May 1, when an audience filling all seats, including rows on stage, went more or less wild at the first formal Boston concert of Benny Goodman and his orchestra. For the most part it was a repetition of the reported proceedings a couple of months ago in Carnegie Hall, New York, except that Bostonians did not go quite so far as to dance in the aisles.

COPLAND DANCE SYMPHONY INTRODUCED

Aaron Copland's Dance Symphony received its first local performance at the hands of the State (WPA) Symphony Orchestra under Alexander Thiede in Sanders Theatre, Cambridge, on April 26, when the program also included Dvorak's cello concerto and Walter Piston's suite for orchestra. Karl Zeise was the 'cello soloist.

SAYAO IN RECITAL

Bidu Sayao dispensed her charm of voice and deportment at her first Boston recital in Jordan Hall on April 28 before a large and modish audience that applauded with warmth and cordiality. The program contained airs and songs in Italian, Spanish, French and English, in all of which the singer was proficient.

OTHER PROGRAMS

Pauline Chellis and her Dance Group appeared in John Hancock Hall on April 25 before an appreciative audience of good size. Despite some limitations of choreographic vocabulary, both Miss Chellis and an unusually able assemblage of pupils provided considerable entertainment, some of it of a stimulating character. The costumes were remarkably good, too.

Other recent events in brief: fine program of old and recent music at Gore Place, Waltham, on April 28, the performers including Nadia Boulanger at the harpsichord, Georges Laurent, flutist, Gisele Peyron, soprano, Margot Warner, contralto, Hugues Cuenod, tenor, Doda Conrad, bass, and Paul Tortelier, 'cellist. . . . Song recital by Cornelia Francisco at Jordan Hall on April 24. . . . Concert by the Malkin Trio in Steinert Hall on April 25, when the program consisted of trios by Beethoven, Piston and Tschaikowsky. . . . Amateur but welcome performance of Purcell's Dido and Aeneas by the Lowell House (Harvard) Musical Society on April 20. . . . Excellent program by the Harvard University Orchestra in Paine Hall, Harvard, on May 3.

M. S.

Teaneck Symphony Orchestra Plays Suite by Horace Johnson

TEANECK, N. J.—The Teaneck Symphony Society, conducted by Otto Radl, in closing its season at the Teaneck High School, gave the most ambitious program of its young history and proved itself prepared. Among the numbers performed were Debussy's prelude to L'Après-midi d'un Faune, Horace Johnson's suite, Imagery, Schubert's "Unfinished" Symphony, and the concerto in B flat for harp, by Handel, in which Betty Paret appeared as guest artist. Jean Pasquet played the organ in his arrangement of César Franck's Pièce Héroïque.

Mr. Johnson's suite was one of the most difficult numbers on the program, and one of the best performed. When the number was over, the audience discovered that the composer was in the audience, when Mr. Radl pointed his baton at him and insisted that he share the applause.

The work is choreographic in nature, the program dealing with a Hindu legend, but it is built on original themes. The music expresses Oriental mysticism and sensuousness. It is scored for full orchestra, including harp, timpani, tambourine, cymbal, triangle and tam-tam. Interest in the work centered on the expert combination of color impressionism with the thematic material.

Fluency in the performance of the symphony was an outstanding virtue. Attacks and crescendos and other means of expression were on a high level. In L'Après-midi d'un Faune the orchestra met a severe test for balance of parts and blends in the various sections.

Miss Paret's performance of the concerto was clear and expressive. She delighted the audience also with three short original numbers, Little Monkeys Swinging, Lullaby for Baby Elephant, and the Giraffes' Argument, all highly descriptive. The Pièce Héroïque brought the concert to a spectacular finish.

R. S. V.

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Kansas City Announces Local Premiere Of Elektra in Next Season's Plans

Multiple Concert Series Promise Rich Programs—Richard Crooks and Glenn Darwin in Song Events—Twentieth Convention of Missouri Music Clubs Held at Jefferson City

KANSAS CITY, MO.—The local premiere of Elektra by Strauss, with Rose Pauly, Enid Szantho, Chase Baromeo and Paul Althouse, is a prominent event of the Philharmonic artist series for next season. Beethoven's ninth symphony will close the course. John Charles Thomas is the first guest soloist. Others to appear are: Walter Gieseking, Gaspar Cassado (return engagement), Wiktor Labunski, composer - pianist, Evelyn Swarthout, pianist, Samuel Thavin, concertmaster, and Jules Seder, bassoonist, both of the Philharmonic Orchestra. The advance ticket sale has reached $50,000. Powell Groner is chairman of the Philharmonic directors. Mrs. Charles M. Bush heads the Women's Committee of 800, recently enlarged. The women's group has pledged $500 annually for three years toward the underwriters' fund.

RICHARD CROOKS IN RECITAL

The first season of the new Kansas City Concert Series in the Municipal Music Hall closed with a recital by Richard Crooks, Metropolitan Opera tenor. Mr. Crooks, an exemplary recitalist, won one of the most distinctive successes of the season in a program of Bach, Handel and Scarlatti items, German Lieder, operatic arias, and a contemporaneous group. An insistent audience was rewarded with additional arias from Manon, Tosca and Fedora, and Franz, Haydn and Tschaikowsky songs. Schubert's Die Schöne Müllerin was a favorite. Frederick Schauwecker abetted Mr. Crooks at the piano and contributed a solo group.

The Kansas City Concert Series announces the following attractions for next season: Josef Hofmann, March 20, Mischa Elman, January 9, Tito Schipa, February 27, Bartlett and Robertson, February 13, Helen Jepson, November 21 and Ballet Caravan, December 10.

Walter Fritschy's attractions for his thirty-second season include: Ezio Pinza, November 15, Erica Morini, December 13, Sergei Rachmaninoff, January 10; Kerstin Thorborg, February 14; Massine's Ballet Russe, March 7; and Adolf Busch and Rudolf Serkin, March 14.

Lela Mae Flynn, dramatic soprano at Curtis Institute, Philadelphia (a former Kansas Citian), was heard in recital at the residence of Mr. and Mrs. William McElroy. Of most promising talent, Miss Flynn revealed splendid growth in range and volume. Her program held Porgi amor (Mozart), Aria di Polissena (Handel), Ritorna Vincitor (Verdi), Ebben! Ne andro lontana (Catalani), Widmung (Schumann) and Midsummer (Worth). Ovational applause and encores followed. Marjorie Standart, honor guest, was the accompanist.

Glenn Darwin, baritone of the Metropolitan Opera, formerly a choir boy at Grace and Holy Trinity Cathedral here, sang an Elijah air and a sacred solo for the services dedicating the $20,000 chimes, presented to the Cathedral by Mrs. Porter Hall.

Forrest Schulz' reorganized Kansas City Conservatory Orchestra of fifty players, presented an excellent program at Thomas A. Edison Hall, at which Mollie North, artist-student of Mr. Schulz and Ralph Osthoff, pianist of Pittsburg, Kans., were the soloists.

The Kansas City Philharmonic Chorus, assisted by thirty-eight Philharmonic Orchestra musicians, with Ladislaus Gamouf, director, presented Brahms' German Requiem at the Municipal Music Hall.

STATE MUSIC CLUBS CONVENE

Features of the twentieth annual convention of the Missouri Federation of Music Clubs (Mrs. Charles H. Green, of Osceola and Kansas City, Mo., president) at Jefferson City, Mo., were: The Sunrise Choir (Stephens College, Columbia), on the Music in Religious Education Program (Mrs. Tyree G. Newbill, Kansas City chairman); Cavalleria Rusticana (Mascagni) by the Ladies' Opera Chorus of Kansas City, assisted by the Gleemen (Daisy Maud Underwood, director, Elizabeth Puckett, accompanist); and the Jefferson City Orchestra (Fritz Heinlein, conductor), and the Sedalia Orchestra (Abe Rosenthal, conductor), in joint program. C. C. B.

DR. JOHN FINLEY WILLIAMSON

Westminster Music Festival Scheduled for Princeton

Under the direction of Dr. John Finley Williamson, the annual Westminster Music Festival is to be conducted at Princeton, N. J., on May 23, 24, 25, 26, 27 and 28. The festival this year includes the Talbott and Contemporary Music Festivals and comprises six days of instruction and appreciation.

Participating will be Dr. Henry Allen Moe, of the Guggenheim Foundation; Dr. Curt Sachs, New York University; Dr. Edwin Stringham, Columbia University; President John Mackay, of Princeton Theological Seminary; Frans Hoffman, head of the voice department, Stephen Morrisett, head of the department of musicology, Carl Weinrich, head of the organ division, Mrs. Rhea B. Williamson, head of the department of educational dramatics, all of the Westminster Choir School; Johana Harris, pianist; Aaron Gorodner, clarinetist; Joseph Lautner, tenor, Dr. Henry Switten, the Roth Quartet and the Westminster Chorus, of which Dr. Williamson is conductor.

It is planned to present works of Samuel Barber, Arthur Cohn, Aaron Copland, Mabel Daniels, David Diamond, Alvin Etler, Arthur Farwell, Henry Hallstrom, Roy Harris, Charles Ives, Werner Josten, Edgar Stillman-Kelley, Victor Landau, Leo R. Lewis, Arvin Loos, Ellen J. Lorenz, Normand Lockwood, Harl McDonald, Walter Piston, Quincy Porter, Robert Rudolph, William H. Schumann, Roger Sessions, Harrington Shortall, Edwin Stringham, Hubert Taylor, Lewys Thomas, John Vincent, Henry Williams and Mary Louise Wright.

The annual commencement is to be held on Thursday. Dr. Williamson conducts the massed choirs in a program of early church music at the final session.

Thirtieth Anniversary of MacDowell's Death Marked

The thirtieth anniversary of the death of Edward MacDowell was commemorated at Columbia University, New York, on April 27 by a special program and the opening of an exhibition of MacDowell material said to be the most comprehensive ever brought together.

This includes unpublished letters, autographed scores, lecture manuscripts, old concert programs, photographs, paintings, busts and orchestral scores.

President Nicholas Murray Butler of Columbia opened the program, paying tribute to the late composer especially for his work in organizing the music department at the university. "Though but thirty-five years of age, he had already established his reputation as composer and scholar in the field of music," said Dr. Butler. "It was a grievous loss to Columbia when MacDowell felt that the strain upon his health and strength caused by his academic work was so great that he must resign his professorship in order to devote himself entirely to composition."

Mrs. MacDowell, widow of the composer, discussed his work at Columbia and also described the summer colony at Petersborough, N. H. Daniel Gregory Mason, MacDowell Professor of Music at Columbia, spoke of the composer's "intelligent, ardent, loyal devotion to American music." He said that "sincere pride in being an American underlay all MacDowell's best work and determined perhaps as much as his talent the profound effect for good he has had on American music and music education."

Among the letters on exhibition are some exchanged between the composer and William Mason, pianist and teacher and uncle of Prof. Mason. The first work MacDowell published, under the pseudonym of Edgar Thorn; a manuscript copy of a song he wrote for and dedicated to Columbia; four unpublished violin and piano pieces, written at the age of seventeen; his first composition, when he was studying at the Paris Conservatory; the manuscript of the Roland symphony; and his statement of policy when joining Columbia, are among the items in the collection.

Mrs. MacDowell played four of her husband's compositions, To the Sea, 1620 (from the Sea Pieces), The Eagle and the *andante* from the Eroica sonata. Two MacDowell choruses, Cradle Song and From the Sea, were sung by the University Glee Club with Willard Rhodes conducting.

Vronsky and Babin to Tour Here Again Next Season

With the close of their second American season, Vronsky and Babin, Russian duo-pianists, sailed for Europe on May 4 for concerts in England and France. Their vacation will be spent at Lake Geneva in Switzerland. In September they go to London and tour the English provinces and Scotland. Their American season starting in January includes another tour to the Pacific Coast.

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New York State's Federated Music Clubs Gird for Action

Binghamton Convention Marked by Keen Interest as Leading Musicians and Educators Urge Forward Drive to Attain Objectives

(Continued from page 7)

ful short musical program was given by the Cecilia Trio from the Morning Choral of Brooklyn, N. Y., composed of Frances Gentile, Louella Hilebrandt and Edna Lambert. Mrs. William B. Thomas of Binghamton, founder of the local Harmony Club and general chairman of the convention presided.

Musical Programs

More than 1,000 persons crowded the First Presbyterian Church at night. Artists appearing were Lois Bannerman, of Hempstead, L. I., harpist, and Felix Robert Mendelssohn of New York, brilliant cellist. A chorus of 200 mixed voices conducted by William J. Gomph of Buffalo, participated in sacred music. Herbert Stavely Sammond of Brooklyn accompanied on the organ. Miss Bannerman proved an accomplished harpist. Mr. Mendelssohn was appreciated for his artistic interpretations.

Thursday began with a business session followed by an interesting musicale. Henry Holden Huss, American composer, played a group of his piano compositions, five miniatures, concluding with a much admired improvisation. The women's chorus from the Norwich Monday Evening Musical Club gave several numbers (Lena Manley Flanagan, director, and Esther Lewis, accompanist). Alcinda Cummings Midjo, violinist, was heard with Mildred Bryant at the piano. At the Presidents' and Counsellors' luncheon, Jessie Nash Stover presided. Hildegarde Hoffman Huss talked on The Psychology of Singing, and was roundly applauded.

MRS JOHN MCCLURE CHASE of New York, retiring president of New York Federation of Music Clubs, presents cups for outstanding performance in the Federation-sponsored competition to Paul Allen (left), Binghamton, pianist, and Stanley Opalach, Johnson City, violinist.

Henriette Weber spoke on ASCAP—What It Does and Means. Contralto songs were presented by Edna Dulfer Lambert. Mr. Sammond was at the piano.

The afternoon program included numbers by the Watertown Morning Musicales Choral (Grace M. Allen, conductor, Edith Hendreson, accompanist). The Educational Forum was led by Dr. Russell Carter (Albany), supervisor of music, State Department of Education. Gertrude S. Keeler (Union) discussed Rural School Music. Burton E. Stanley (Georgetown) presented the Central School Band of forty members. Elizabeth V. Beach (Syracuse) spoke on Organization and Accomplishment of the annual Christmas Festival.

The chief social event was a banquet Thursday night in the Arlington Hotel.

OFFICERS. Seated, Mrs. Etta Hamilton Morris, Brooklyn, second vice president; Mrs. Edmund H. Cahill, New York, president; Mrs. William B. Thomas, Binghamton, first vice president. Standing, Mrs. Dorothy Reims, Kew Gardens, corresponding secretary; Mrs. Elinor McCoy, recording secretary; Mrs. Grace Wynne Tapley, Geneva, third vice president, and Mrs. Elbert Horton, Albany, treasurer.

Outstanding features were the dedication of a new chantey by Pauline Winslow, former Binghamtonian, The Stormy Winds Did Blow, to the Kalurah Chanters. This beautiful number was sung on a short program of the chanters. A two-part piano recital was given by Edwin and Jewel Bethany Hughes, a treat to the large audience present. Martha Atwood, former Metropolitan soprano offered well received numbers. Merle V. Freeland accompanied. Harvey Gaul, composer, spoke and Dr. John Warren Erb discussed the chorus to be organized to sing at the National Biennial Convention. A. Walter Kramer made a plea for the support of composers. Mrs. Chase, presiding, also introduced guests of honor.

Following a business session Friday morning, there was a musicale. Charles Haubiel spoke on The Composer and His Publisher and presented a well received group of his compositions. The Liszt Choristers of Albany gave two groups. Laura Nellegar Ross directed and Mrs. James E. Sewell accompanied.

At noon a Composers' Luncheon, honored the visiting composers. Ruth Haller Ottaway spoke on The Musical Situation for Young Artists. Local artists, Harvey Fairbanks, Mary Alice Brounlow, and Ruth Jennings Brown, as a trio contributed several numbers. After the luncheon Dr. Erb spoke on The Place of Music in Our Emotional and Educational Life, urging that "we must keep our vision on the things of permanence."

The afternoon session was a Choral Forum under Hazel F. Hawley, choral chairman. Subjects discussed were: Choral Composers of the Twentieth Century, by Marion Bauer; Choral Music in American and European Everyday Life, Helen Hosmer; Choral Tone Color, Dr. Erb; Choral Program Making, Gena Branscombe.

Officers Elected

This was followed by a report of chairman of elections, and installation of officers. Mrs. Edmund H. Cahill of New York City was elected president; Mrs. William B. Thomas of Binghamton, Mrs. E. H. Morris, Brooklyn, Mrs. Grace Wynne Tapley, Geneva, vice-presidents; Mrs. Elinor McCoy, Gouverneur, recording secretary; Mrs. Elbert Horton, Albany, treasurer; Mrs. Dorothy Reims, Kew Gardens, corresponding secretary.

The evening concert held in West Junior High School was a brilliant musical event. Binghamton's Civic Orchestra (William D. Sabin, conductor), and a large massed chorus under William J. Gomph, filled the background. Harvey Gaul conducted his thrilling Thunder of Waters. N. Clifford Page directed his cycle, Old Plantation Days, reminiscent of Stephen Foster's songs. Artists who delightfully contributed solos were Joseph Bentonelli, Metropolitan tenor, Margaret Daum, Metropolitan soprano, and fifteen-year-old Gloria Perkins, violinist. On the program were songs by the visiting composers, Charles Haubiel, Gena Branscombe, and Geoffrey O'Hara.

Junior Day

Saturday, given over to the Juniors, found a competition of state juniors in vocal and instrumental music. Mr. Huss was a judge. Those proving themselves eligible may participate in a contest for a $1,000 prize, offered every two years by the National Federation. Thirty-two young musicians were awarded certificates for superior rating in playing, singing and dancing before the final program. Stanley Opalach, Jr., Johnson City High School violinist, and Paul Allen, East Junior High pianist, won cups.

(Continued on page 25)

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(Photo by Maurice Seymour, Chicago.)
ROBERT S. WHITNEY

Robert S. Whitney Leads Louisville Civic Orchestra

LOUISVILLE, KY.—For the Louisville Civic Orchestra's April 26 concert at Memorial Auditorium under the auspices of the Civic Arts Association, Conductor Robert S. Whitney presented a varied and attractive program. The Weber Oberon overture, Schubert's B flat symphony, Wolf-Ferrari's Secret of Suzanne overture and two Bach chorale preludes found the orchestra in admirable fettle and giving performances that were both stirring and brilliant. Conductor Whitney has quickly whipped the orchestra into excellent form, and under his authoritative and musicianly direction it plays with spontaneity, ready response, assurance and fine tonal balance. Mr. Whitney's orchestral arrangement of the Bach chorales is most attractive and won instant approval. There were also rousing readings of the Strauss waltzes from Der Rosenkavalier and Tschaikowsky's Marche Slave to complete one of the most enjoyable evenings in the series. C. J.

Vera Covert to Tour

Vera Covert will offer concerts on the Pacific Coast next season under the direction of the Ellison-White Bureau.

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Indianapolis Orchestra and Choir Perform Beethoven's Ninth Symphony

Final Children's Program Under Sevitzky Introduces Young Soloist—Choral Events Include Brahms' German Requiem—Richard Crooks and Sonia Sharnova in Song Lists

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra closed its season with its tenth pair of concerts before a large, enthusiastic audience. The overture to The Marriage of Figaro (Mozart) received a glamorously tinted reading. Bomar Cramer was soloist in the Mozart piano concerto in A major, playing with fleetness and dexterous technic. It brought forth lavish applause from the audience. The Indianapolis Symphonic Choir made its third appearance of the season with the orchestra, in a *gala* performance of Beethoven's Choral Symphony. Singing with spirited and dramatic instinct, the choir distinguished itself in an intelligent and heroic manner. Soloists Jeannette Vreeland, Edna Merritt, Edouard Grobé, and David Blair McClosky contributed to a successful performance. Miss Vreeland showed exceptional caliber and power. Fabien Sevitzky conducted notably giving meticulous attention to detail and receiving vociferous applause.

CHILDREN'S CONCERTS CLOSE

Mr. Sevitzky conducted the last children's morning concert at the Murat. In addition to the orchestral numbers and the awarding of prizes, the young people sang three songs. Rafael Druian of Philadelphia, a pupil of Lea Luboshutz, was soloist in the first movement of the Tschaikowsky concerto for violin. He possesses ample technical equipment to give an artistic presentation and was warmly received by the youngsters. Mr. Sevitzky has made many friends among young subscribers and it is expected similar programs will be given next season.

CHORAL CONCERTS

The Hiram College Choir (George Howerton, conductor) at the Third Christian Church offered motets, madrigals, and sacred works. Their singing is well above the average of college choirs. In Bach and Kodaly works they displayed excellent tone and interpretation. The singers are well schooled in phrasing and enunciation and proved one of the best visiting attractions this season.

The Tabernacle Presbyterian Church Choir presented a moving performance of Brahms' German Requiem. It was the first time in many years that this work had had a local hearing. The interpretation was one of eloquent loveliness.

The Dartmouth College Glee Club (Donald Cobleigh conductor) gave a concert here. The forty men have ample volume of tone and spirit, but were uncertain as to pitch in several numbers. The Crucifixus from the Bach B minor Mass was a pleasing asset to the program.

RECITALS BY SHARNOVA AND CROOKS

Sonia Sharnova, contralto, of the Chicago City Opera, in operatic arias by Wagner, Donizetti, and Gluck and numerous songs by romantic and modern composers displayed a warm, rich voice and intelligent interpretations.

Richard Crooks closed the Martens Concerts in a *gala* recital. The program ranged from Per Pieta of Stradella to works by Sibelius and other modernists. Le Rêve from Manon found the artist at his best, displaying impeccable diction and musical understanding. Three songs by Foster and an aria from Handel's Floridante disclosed the excellent lyric quality of his voice. Frederick Schauwecker gave ample support at the piano.

ST. LOUIS A CAPPELLA CHOIR

The St. Louis A Cappella Choir made their second annual appearance in this city. The organization of about fifty voices has established a reputation in the central west and proved exceptionally gifted. In tone quality, balance of parts, and purity of intonation the choir reflects the careful training of its director, William B. Heyne. H. C. G.

Toronto Munificently Supplied with Music

Spring Events Include Performances of Two Bach Passions, Brahms and Berlioz Requiems — Concerts by Marian Anderson, Helen Gahagan and Hart House Quartet

TORONTO, CAN.—D'Alton McLaughlin presented three Twilight Organ Recitals of unusual works at Yorkminster Church, the first consisting entirely of César Franck with various participants, the second with Mr. McLaughlin himself in a choice program, the third with Maitland Farmer at the console.

Georges Enesco, with Sanford Schlussel at the piano, appeared at Massey Hall in a monumental recital.

The Bach Choir gave its annual hearing of Bach's St. John Passion at Eaton Auditorium, Reginald Stewart conducting superbly. Norman Lucas sang the Jesus impressively, Harold Haugh was a fine Evangelist, and other soloists, chorus and orchestra all gave beautiful performances.

Marian Anderson at Eaton Auditorium once more enthralled a full house with her magnificent contralto tones. Jane Mallett and Fred Manning repeated their clever Town Tonics at Hart House with success. Helen Simmie in song recital at Toronto Conservatory gave a difficult program with tonal beauty and artistic ease, Edith Foot accompanying.

Sir Ernest MacMillan authoritatively conducted the St. Matthew Passion at Convocation Hall, with George Lambert a poignant Jesus, Leslie Mardall a poetic Evangelist, many other fine soloists and the splendid Conservatory Choir. Dr. Thomas Crawford conducted a fine Brahms Requiem at Timothy Eaton Memorial Church, Jeanne Pengelly, the soprano, Norman Cherrie the baritone, and the large choir giving an exalted reading. The Cincinnati Glee Club, over one hundred strong, at Eaton Auditorium gave a spirited and much appreciated concert under the direction of Mr. Kains.

BERLIOZ REQUIEM IN CANADA BOW

The Mendelssohn Choir's performance of Berlioz' Requiem at Varsity Arena (the Canadian premiere) enlisted 250 voices, orchestra, four brass bands, and if last not least, Dr. Herbert A. Fricker conducting.

Helen Gahagan, with the remarkable Schlussel accompanying, gave a song recital of much charm and power at Eaton Auditorium. Boris Berlin presented many of his talented pupils in a copious piano program at Toronto Conservatory.

Anders Timberg, tenor, Mary Ramsay, pianist, and Conchita Triana (Barbara Beck), Spanish dancer, joined forces in a varied and atmosphere-laden concert at Eaton Auditorium. Giuseppe Moschetti's recital at Walmer Road Baptist Church amply justified his reputation as one of this city's most valuable organists. Inez Holt, pupil of D'Alton McLaughlin, in a song recital at Toronto Conservatory, displayed her richly deep contralto voice in a taxing and effectively rendered program.

HART HOUSE QUARTET RETURNS

The Hart House String Quartet's first concert in Toronto in two years, at Eaton Auditorium, was a welcome event This distinguished ensemble had the fine assistance of Ernest Seitz in one number. The event held another note of interest in that Harry Adaskin, the second violin, was thus making his farewell in that capacity, the personnel of the Quartet to be henceforth: James Levey, first violin; Adolph Koldofsky, second violin; Milton Blackstone, viola; Boris Hambourg, 'cello.

Sir Ernest MacMillan's organ recital at Eaton Auditorium was a triumphant first concert by the Casavant Society of Toronto. Poul Bai presented his Scandinavian Male Chorus, The Vikings, at Margaret Eaton Hall in a varied and delightful program. This score of men sang with exceptional finish and art, Mr. Bai himself gave two beautiful baritone groups, several folk-dance organizations participated and Phyllis Langdon Edwards accompanied the singers with artistic sympathy. B. P.

FEATURED IN BROADCAST

RITA ORVILLE, soprano, gave a recital in Newark, N. J., on May 3. On April 17, she was soloist with orchestra in a special Czechoslovakian program over WNYC. (Photo by Josephine Rossi.)

CLAUDE GOT

Bass of the Paris Opera and Opera-Comique as Don Basilio in Barber of Seville

Mr. Got, who has recently been in America, upon his return to Paris sang in Louise (Father), Boheme (Colline), Lakmé (Nikalantha), Barber of Seville (Basilio), at the Opéra-Comique. He is now filling engagements at the Teatro Colon, in Buenos Aires, singing in Louise (Father), Roland et le Mauvais Garçon (Richard) Romeo et Juliette (Friar Lawrence), Barber of Seville (Basilio), and Pelléas et Mélisande (Golo). After Buenos Aires, he is booked for appearances in Rio de Janeiro. Mr. Got is planning to sing in Europe and the United States during the 1938-1939 season.

Picturesque Indian Customs Form Basis Of The Sun Dance, New American Opera

New York Light Opera Guild Offers Manhattan Premiere of Work with Score and Libretto by Prof. William F. Hanson

Performed by the New York Light Opera Guild, under the conductorship of its general director, John Hand, a new romantic American Indian opera, The Sun Dance, by William F. Hanson, had its New York premiere on April 27 at the Broadway Theatre. The work first saw the stage at the Brigham Young University, Provo, Utah, where Prof. Hanson is head of the music department. He made himself an authority on Indian music, lore and habits by studying those aspects at first hand, and during his various long sojourns with the Red Man, Prof. Hanson gathered the material upon which he built his opera, of which he also wrote the libretto.

Its story concerns two young braves who court Winona, a lovely Shoshone maiden. One of them, of an opposing tribe, has abandoned his sweetheart there, and retribution comes when his rival survives the test of the Sun Dance and wins the hand of Winona. The action is slight, but the chief value of the tale lies in the opportunity it offers for emphasis on Indian customs and superstitions, and for the use of authentic aboriginal tunes.

The Sun Dance itself is the most important of the religious ceremonies of the Sioux and related tribes. The devotion and strength of the competing brave in the dance prove the merit of his wish and is recognized by Schenawve, the Great Spirit. The test endures for five days and nights, with short rest periods, the others of the tribe chanting and drumming the rhythmic accompaniment.

Based on Study of Indian Lore

Of his music, Prof. Hanson says: "At times, I have made no effort to avoid the modern melodic line and the waltz. However, many of the Indian melodies and chants are used in unadulterated form. The unison guttural chants are at times harmonized and joyful periods of Indian camp life are interpolated in rhythms and melodies common to the average hearer; but the message, the heart throbs, the National Voice of the Indians of the mountains, as expressed in the holy Sun Dance, is carefully and hopefully used, that history might remember, in part at least, the native genuine American, the 'noble Red Man.'"

The original Hanson music is lightly tuneful, simple in harmony and orchestration, and attempts no deep characterization. The Indian themes are typical and lose none of their racial flavor in the Hanson setting. His writing for the voice shows experience, and several of the choral numbers (done vitally by fresh-toned young singers) registered with particular effect.

Performers Applauded

Mr. Hand's conducting did excellent justice to the music and the performers. He had his soloists and ensembles well in hand; everything moved smoothly and indicated thorough preparation. Also his selection of principals gave good results. Joan Raffa, as Winona, did leading soprano (with some coloratura) tastefully and feelingly. Erika Zaranova, strikingly attractive in face and figure, revealed rich and powerful contralto tones and real dramatic warmth. Agreeable, well-trained tenor contributions were those of Romolo De Spirito and John Eliot. Chief Yowlache, a radiantly attired Indian chief, sang the basso role intelligently and resonantly. Others in the cast included Anne Quartin, Harless Wenborne and Thomas Armstrong. The dances had especial character and picturesqueness, aided by adequate scenery and colorful costumes. L. L.

IN MANHATTAN DEBUT

MARGUERITE SPIRIDOVITCH,
Russian contralto and composer, recently made her American debut in recital at the Hotel St. Regis Roof, New York.

exceptional technical and musical equipment, and was recalled six times.

Edward Dodge, organist, assisted by Gladys Howard, young soprano, gave the first of a long series of senior music recitals. Both performers showed evidence of talent and good training. H. L. B.

Colette D'Arville Sails

Colette D'Arville, French soprano, sailed from New York on the SS. Normandie on May 4.

White Plains Groups Present Programs

Symphony Orchestra Assisted by Audition Winners—Westchester Bach Society in First Concert

White Plains, N. Y.—The White Plains Symphony Orchestra (Louis Green, conductor) gave an excellent program at the Eastview High School auditorium. Guest artists were Alice Johns, pianist, whose admirable technic and musicianship and particularly fine tone were evidenced in the Grieg concerto and a Liszt rhapsody; and Helene Schoof, soprano, who brought to the interpretation of Wagner's Träume and an aria from Gounod's Queen of Sheba a warm voice and dramatic feeling.

The three soloists selected from the auditions for the Westchester Music Festival in May are Ellen Repp, contralto; Dorothy Baker, soprano; and Donald Rogers, tenor.

Olin Downes was the guest speaker (on World's Fair music) at the Westchester Federation of Women's Clubs on April 22. Miss Repp, contributed a group of solos.

The first concert of the Westchester Bach Society (Charles A. Ward, founder and conductor) was held at the Daniel Webster School in New Rochelle. Soloists were Thomas Richner, pianist, Byrd Elyot, and Alexander Harsanyi, violinists. Excellent performances were given of the F minor piano concerto, chromatic fantasy and fugue and the D minor double violin concerto. A chorus of twenty-five, accompanied by a string orchestra, gave a commendable reading of cantata No. 4, Christ lag in Todesbanden, under the able direction of Mr. Ward. E. H.

Syracuse Ensemble in Final Appearances

Alexander Kelberine and Elizabeth Mulfinger Are Soloists—Nelson Eddy Has Full House— College Recitals Open

Syracuse, N. Y.—The Syracuse Symphony Orchestra (André Polah, conductor) gave the last two of a series of twelve concerts. For the first of these, Alexander Kelberine, and for the second, Elizabeth Mulfinger, were piano soloists. Mr. Kelberine played with the orchestra the seldom-heard Totentanz of Liszt, displaying an astounding technical equipment, a fine sense of musicianship and a flaming emotional power. For the second concert Mrs. Mulfinger, a graduate of the College of Fine Arts, Syracuse University, and wife of a member of the piano faculty, played the Rachmaninoff C minor concerto. Fully equipped technically and possessing a fine sense of rhythm and nuance, this young pianist acquitted herself admirably and was recalled several times.

Eddy Sings Despite Difficulties

Nelson Eddy packed Lincoln Auditorium to capacity for one of his popular programs, sung to storms of applause from the audience, which was overwhelmingly feminine. A gnat in his throat, which caused him to leave the platform during one of his groups, was headlined in all the papers, with the result that he gained additional fame in Syracuse, where he has appeared in recital on a half-dozen other occasions.

University Programs

The College of Fine Arts, in the first of a series of twenty-four spring concerts by its graduates and various music organizations, presented Trevor Rea, a candidate for the degree Master of Music, with piano as his major. His program included a Bach French Suite, Brahms' F minor sonata, and a group of five numbers by Debussy, Ravel and Castelnuovo-Tedesco. Technically and musically, Mr. Rea's recital was a success.

The University Chorus of 250 voices, directed by Dr. Howard Lyman, gave its spring concert with John Gurney, bass, and Grace Weymer, harpist, as assisting soloists. The chorus, the best the University has developed to date, sang with rich, sonorous tone of accurate pitch and with fine rhythm and expression. Mr. Gurney proved himself a real artist, with a beautiful voice and an unusual interpretative talent. Miss Weymer's harp solos by Pierné and Salzedo were examples of technical and musical perfection. The chorus, as usual, carried off major honors.

The next evening Guilford Plumley, a graduate piano student, played the Bach-Busoni prelude and fugue in D minor, Sonata, Opus 111 by Schumann, three numbers by Chopin, and a modern group by Stravinsky, Mulfinger (his piano teacher at the University) and Debussy. He revealed a genuine talent with an

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Montreal Awards Prize To Canadian Composer

Graham George Is Winner in Contest Conducted by Radio—Nino Martini Offers Song List—Werther Staged by Local Forces

MONTREAL.—Graham George, formerly of Montreal, and now organist of St. Peter's Church in Sherbrooke, won the prize of $500 offered by the Jean Lallemand Foundation. The final hearing of the three leading scores was broadcast over the CBC network by the orchestra of Les Concerts Symphoniques under the direction of Wilfred Pelletier. From nine provinces, ten judges listened in and submitted their verdicts by radio. There was also a local jury composed of Mr. Pelletier, Sir Ernest MacMillan, Frederick Pelletier, Alfred Whitehead and Auguste Descarries. The winning composition was a set of variations on an original theme for full orchestra. The competition, held at the Plateau Hall, was attended by the largest audience seen at the auditorium. At the conclusion of the broadcast, brief addresses were given by Jean Lallemand, founder of the competition and the Hon. Athanase David, president of Les Concerts Symphoniques de Montréal.

MARTINI IN SONG PROGRAM

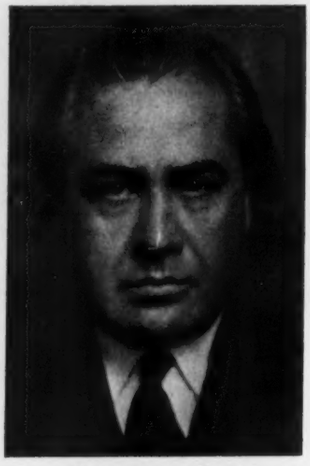
Nino Martini, recovered from his recent railroad accident, appeared at His Majesty's Theatre and was received with great enthusiasm. The popular tenor's program was composed of works by Donaudy, Sibella, Carissimi, Campbell-Tipton, Bridge, a group of Spanish songs and arias such as La donna e mobile and Una furtiva lagrima. He was in glorious voice and as usual very generous with encores. Miguel Sandoval, besides being a most faithful accompanist, contributed piano solos by Chopin, Schubert and Trucco.

WERTHER STAGED

Les Variétés Lyriques, which have presented operettas and musical comedies so far this season, did very well in their presentation of Werther, at the Monument National. The title role was in the capable hands of Jacques Gerard, who has been singing for the last five years at the Opéra-Comique in Paris. Endowed with a fine lyric voice, he made a decisive hit among music lovers, portraying the hero with consummate skill. The other principals, Anna Malenfant as Charlotte, Lionel Daunais as Albert and Marthe Lapointe as Sophie, justified their respective reputations. Drawing fair-sized audiences, the opera was given five performances during the following week.

J. H. G.

AT NEWARK UNIVERSITY



ALEXANDER RAAB

returned on May 4 to the University of Newark, Newark, N. J., to conduct classes for pianists and teachers. He is to divide his teaching between a class for the study of technic and a class in which piano literature will be examined.

Doris Doe to Sing with Three Opera Companies

Doris Doe, contralto, has been engaged for her eighth consecutive season with the Metropolitan Opera Association, her third with the San Francisco Opera Company and also by the Los Angeles Opera Association for next season. In addition to being soloist this month at the Chattanooga, Tenn., Music Festival, she appeared in concert in Gainsville, Fla. From September 30 to October 3, she is to be guest artist at the Rose Festival, Tyler, Tex., with the Tyler Symphony Orchestra.

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Budapest Has First Hearing Of New Hungarian Opera

Karl Krueger and Basil Cameron with Orchestra—Works of Kodaly Festivalized—Milhaud Ballet Succeeds

BUDAPEST.—The first performance of The Duke Recusant, comic opera by Stephan Gajary, won a decided success. A tale of the romantic days when dukes did not wish to marry great ladies, and ended up by doing so, the work has great charm, and was undoubtedly influenced by Oscar Straus and his Waltz Dream. Livia Dobay and Endre Rösler sang the leading roles with wit and vocal elegance, under the direction of William Rubanyi.

POLDINI OPERA RESTORED

The restoration of Himfy, historical four-act opera depicting the love-life of Sandor Kisfaludy, feudal officer-poet, by Eduard Poldini, libretto by Jenö Mohacsi, was well received. Poldini, a Hungarian by birth, with an Italian name and German musical training and feeling, disclosed a decidedly Teutonic strain in his score. Kaloman Pataky, tenor, sang the role of Sandor Kisfaludy, supported by Magda Rigo (Rosa Szegedy), Michael Szekely (Father), Julia Orosz, Ilona Tamas, Illonka Szabo, and Emmeric Hamory. Otto Berg conducted.

MILHAUD'S SALADE LIKED

A decided success was Salade, ballet by Darius Milhaud. The novelty was delightfully staged by Gustav Olah, with clever choreography by Jules Harangozo, young ballet master, who danced the principal part, assisted by Carola Szalay and Ilona Vera, the entire performance under the capable baton of William Rubanyi.

Basil Cameron, conducting the Budapest Concert Orchestra, presented an eclectic list of second symphony (Sibelius) second symphony (Malipiero) violin concerto (Boccherini, with Alice Takacs, soloist) and the Meistersinger Prelude.

KRUEGER CONDUCTS

Karl Krueger, from Kansas City, won a fine success with the same orchestra, presenting a Haydn symphony, Kodaly's Hary Janos Suite, and two American works: Charles Sanford Skilton's vigorous and evocative Indian War Dance, and *scherzo* from a symphony by William Grant Still, which created such enthusiasm it was repeated. Krueger left immediately after this concert with the Budapest Concert Orchestra for a tour in Italy.

RECITALS

Lydia Barabas, violinist, displayed genuine artistry in her recital of Suite in the Old Style (Reger) Concerto in G major (Mozart) Tarantella (Szymanowski) Moise Variations (Rossini-Paganini) and the first performance of second sonata, by Alexander Jemnitz. Dr. Otto Herz was the expert accompanist.

Other seances worthy of mention were a recital by Guila Bustabo, violinist; the appearances of Lilla Bauer and Alexander von Swaine, dancers, and a festival of the choral works of Kodaly, organized at his native town Kecskemet, and sung by school children

ALEXANDER JEMNITZ

Lehmann Soloist in Last Trenton Orchestra Concert

TRENTON, N. J.—The fifth and concluding concert of the season by the Trenton Symphony Orchestra (Guglielmo Sabatini, conductor) was given recently, with Lotte Lehmann, soprano of the Metropolitan Opera, as soloist. An unusually large audience attended. Mme. Lehmann received an enthusiastic greeting and, at the conclusion of her numbers, was given the biggest ovation ever accorded a soloist in the history of the orchestra.

Mme. Lehmann sang two Wagnerian airs during the first half of the program, and three songs by Richard Strauss in the second part. Endless applause necessitated encores, and the soloist added Strauss' Ständchen and Morgen to the delight of her listeners.

An interesting feature of the program was a prelude to The Sea, composed by Mr. Sabatini. The composer is a master of orchestration and, in this number, has made excellent use of many unusual orchestral voices. Mr. Sabatini writes in the Italian style as a rule, and this number is no exception. The prelude received an excellent reception.

The orchestra also performed the overture to Rienzi and the Siegfried Idyll by Wagner and concluded the program with Rimsky-Korsakoff's introduction and Wedding Procession from Le Coq d'Or.

Arrangements for the 1938-1939 season have not been completed. There is a strong possibility of an increase in the number of concerts.

W. T. R.

Second Concert of Bach Circle Held at Mannes School

Ethel Luening, soprano, Yella Pessl, harpsichordist, and Georges Barrere, flutist, gave the second program of the Bach Circle on April 22 at the David Mannes Music School, New York. The program embraced the sonata for flute and harpsichord in B minor and arias for soprano, oboe and continuo of J. S. Bach; the quintet for flute, oboe, violin, viola and cello of J. Chr. Bach and the A minor sonata for harpsichord of K. P. E. Bach.

Lillian Hunsicker Offers New Songs in Allentown Recital

ALLENTOWN, PA.—When Lillian Hunsicker, soprano, presented her recent recital under the auspices of Cedar Crest College Auxiliary here, four songs of Vollerthun were given American premieres, as were two excerpts from Donisch's Von Weinachtslieder. An aria from Ernani and songs of Dowland, Shaw, Loeffler, Lord Berners, Bruneau, Pierné and Duparc were also listed. Miriam Keech was the accompanist.

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HEARD WITH ORCHESTRA

MARY NELSON,
pianist, assisted the Nutley Symphony Orchestra, Nutley, N. J., at its recent concert there, playing Liapounoff's Rhapsody on Ukrainian Themes. She is an artist-pupil of Ernesto Berúmen, New York pianist and teacher. (Photo by Edwin F. Townsend.)

Robin Hood Dell Concerts to Include Operas and Ballets

PHILADELPHIA.—The summer series at Robin Hood Dell in Fairmount Park by players of the Philadelphia Orchestra opens on June 23, with Eugene Ormandy, conductor of the orchestra, on the podium for this event. The season will last for eight weeks, ending on August 16. Conductors include Willem Van Hoogstraten, Alexander Hilsberg, Eugene Goossens, Charles O'Connell, Alfred Wallenstein, Alexander Smallens, for the operas, and Saul Caston, for the ballets. Soloists include Efrem Zimbalist, violinist, Walter Gieseking and Moriz Rosenthal, pianists, Gladys Swarthout, mezzo-soprano, and Bruna Castagna, contralto, both of the Metropolitan Opera. Catherine Littlefield and her ballet and Mary Binney Montgomery and her dancers will each present programs, as will the Hall Johnson Choir.

The Philadelphia Orchestra has arranged a special concert for the benefit of the Dell season on May 23, at the Academy of Music, conducted by Mr. Ormandy with Efrem Zimbalist as soloist.

Saidenberg Symphonietta Engagements

CHICAGO.—Over forty engagements have already been booked for the Saidenberg Symphonietta for next spring, according to Daniel Saidenberg, director of this string orchestra of twenty players. The Symphonietta will play in towns and cities throughout Michigan, Indiana, Wisconsin and Iowa.

The Symphonietta's Chicago concerts will be given on the third Tuesday of each month, beginning November 15, for four months. The policy of presenting outstanding soloists in works for instrumentalists and string orchestra will be continued, and the programs will include works dating from the fifteenth century to the present.

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Brussels Orchestra Plays Young Composers' Works

Belgian Music Premiered—Beethoven Festival Under Kleiber—Jazz Band Disappoints

BRUSSELS.—A welcome innovation was the concert organized by the Philharmonic Orchestra under Hans Ebbeke, at which four young composers of the Jeune France group were introduced to Brussels. Raz de Sein, by Yves Baudrier, is a short, sincere, and cleverly written work; the Suite Française, by Daniel Lesur, is fanciful and delicately orchestrated, with the unexpected addition of a harpsichord. André Jolivet's Andante belongs to the style and technic of a few years ago; and Les Offrandes Oubliées, by Olivier Messiaen, are three short pieces of religious inspiration.

MODERN BELGIAN WORKS

The Conservatoire gave a concert under Robert Levent, at which three Belgian works were heard: Ouverture Joyeuse, by Marcel Poot (clever and bright composition), two South-American Sketches, by Francis de Bourguignon (the hundredth performance of the work) and a Fantasy on Two Flemish Themes, by Auguste De Boeck, who died a few months ago, and was considered one of the best Belgian composers of his generation.

MORE CONTEMPORARIES

The Maison d'Art offered another program of modern works. The list opened with Concert Flamand, by Maurice Jaubert, followed by Collage 1928, by André Souris (who conducted the seance) and closed with Darius Milhaud's La Creation du Monde, witty music written for a Negro ballet, full of life, amusing, remarkably orchestrated, and showing a distinct manner, though written before the day jazz of Gershwin.

SYMPHONIES AND ORATORIO

It is pleasant to repeat that Erich Kleiber and his Beethoven Festival continue to attract huge audiences. The fourth concert included the seventh and eighth symphonies, as well as excerpts from The Ruins of Athens.

At the Beaux-Arts, Desiré Defauw scored in a Wagner program, splendidly read, with Anny Helm and Sven Nilson (vocalists) and at the Conservatoire, with Verdi's Requiem, assisted by Ria Ginster (soprano), Bolotine (mezzo-soprano), Henk Noort (tenor) and De Groote (basso).

In seven evenings, Eduardo de Pueyo, Spanish pianist, presented the thirty-two Beethoven sonatas, an undertaking which the artist capably overcame.

Gina van de Veer, American singer, did a successful recital at the Beaux-Arts. Her eclectic program included Mozart, Schubert, Brahms, Wolf, a French group, some American songs, and several Spirituals. Mme. van de Veer presented the varying styles of the composers in a way that delighted her public.

WILD JAZZ

It is quite a time since Brussels has had the visit of a jazz band. The public therefore turned out in crowds when Edgar Hayes and his Blue Rhythm Band presented a program. Those who had hoped to find that jazz was on an upward trend were convinced to the contrary, as Edgar and his boys proved that the *genre* had returned to its native wildness. The rhythmic richness is still there—even amplified—but the harmonies are so harsh that complete independence of each player seemed the only possible explanation for such an uproar.

FRANCIS DE BOURGUIGNON

Town Hall Cultural Programs Seen as Bulwark of Democracy

The cultural programs as presented at the Town Hall, New York, particularly those of musical events, were praised by I. A. Hirschmann, founder of the New Friends of Music, at a Town Hall Celebrities Luncheon in the Hotel Astor on April 28. Mr. Hirschmann was one of seven speakers.

"This dissemination of good things, this catering to the richest instincts of individuals, is healthy and helps to serve as a shock absorber for the constant and growing attacks made by the enemies of our democratic system, which I see as a conspiracy against the spirit and life work of the individual," he said. He appealed to business men to "recognize as a corollary responsibility active interest not only in matters of national policy and civic integrity but also in the broadening of cultural opportunities and to take a wider participating interest in the welfare of the nation." Other speakers were David Sarnoff, Charles A. Davila, Dorothy Thompson, Anne O'Hare McCormick, Albert Edward Wiggam and George V. Denny, Jr., president of The Town Hall, Inc.

Sylvia Smith Plays in Switzerland and Paris

Sylvia Smith, American pianist, appeared recently in concert in the Grossratssaal, Berne, Switzerland, as part of her present European tour. Other concerts have been in Zurich, Riehen-Basle, Vermala and over the Basle radio. She also was soloist with the Paris Pasdeloup Orchestra (Albert Wolff, conductor), in the Franck Symphonic Variations. Under the sponsorship of the American Church, she gave another concert in Paris and also appeared at Maison Gaveau and in a benefit program at the Foyer des Etudiantes Internationales. Miss Smith offered several of her own compositions at La Revue Musicale, in Paris. On May 20 she goes to Florence for the Music Festival.

CHORAL SOLOIST

ERNEST McCHESNEY
on May 18 sings the tenor role in Pierné's Children's Crusade at the Toronto Festival. He appeared as soloist in this work last month with the Handel and Haydn Society in Boston. On May 20 he sings in Verdi's Requiem at Springfield, Mass., and then leaves for a summer in Europe. (Photo by Progress.)

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Los Angeles Has Variegated Programs by Two Orchestras

Sokoloff Directs Federal Ensemble—Klemperer Offers Beethoven and Brahms—Helen Jepson and Hall Johnson Choir Appear—Native Works Done

LOS ANGELES.—Making his first appearance here, Nikolai Sokoloff, national director of the Federal Music Project, won an ovation for his leadership of the Federal Symphony Orchestra in the Philharmonic Auditorium April 26. Of outstanding importance was the Pagan Poem of Loeffler. Its haunting beauty and lovely instrumental texture were displayed in striking manner. The piano soloist was Lillian Steuber, who presented her intricate and complex part with appealing tone and virtuoso technic. Bloch's Israel Symphony, requiring soprano, contralto, bass, and women's chorus in addition to the orchestra, proved a work of poignant appeal and pungent harmony, with Oriental lavishness of color. The solos were given in the vibrant soprano of Marguerite Teidcke, the warm contralto of Elizabeth Klein, and the powerfully resonant bass of Charles Henri de la Plate. Another new work was a delightful Minuet by Roemheld, the accomplished solo violinist was Eunice Wennermark. Rabaud's La Procession Nocturne was given with exquisite finesse and careful attention to shading. The program began conventionally with the Grétry-Mottl ballet suite from Céphale et Procris.

KLEMPERER LEADS BEETHOVEN

Ovations for the Philharmonic Orchestra and conductor Otto Klemperer, both at the intermission and the close of the concert, marked the concluding all-Beethoven symphony program of the season, given in the Auditorium on April 28.

First came the Coriolanus overture, wherein he maintained an undercurrent of tragedy beneath its lines. The third symphony has been one of Klemperer's most consistent show pieces, as he conveys his individual conception of the subtitle, Eroica. After the intermission came the seventh symphony, presented on this occasion in a mood of untroubled serenity, concluding the season on a note of beauty and nobility.

The fifth concert of the current Brahms cycle by the Philharmonic Orchestra under Mr. Klemperer, was given first in Royce Hall, at U. C. L. A. on April 20, and repeated in the Auditorium April 23. The program comprised the Rhapsody for alto, male chorus and orchestra, and the German Requiem, with both works sung in English. The chorus showed its sound training under Richard Lert, and delivered the text effectively. Emery Darcy gave the two baritone solos of the Requiem in a virile and musicianly manner. The other effective soloists were Clemence Gifford, contralto, and Ann Jamison, soprano, the latter especially artistic.

HELEN JEPSON'S RECITAL

Helen Jepson gave one of the most enjoyable recitals of the season in the Auditorium on April 19, showing the intelligence to select a largely unhackneyed program and the vocal training to deliver it well. Her texts were always understandable, with clear enunciation due to a properly focussed voice. She opened with the broad phrases of Gluck's O del mio dolce ardor, proceeding to a whimsical Donzelle fuggite, of Cavelli, a lyrical A la claire fontaine, arranged by Grant-Schaefer, and an animated Femmes, battez vos Marys, to a splendid arrangement by Bax. To this group she added Have You Seen But a White Lily Grow? She also sang arias from Madam Butterfly and La Traviata, French and English groups, and a number of encores. The program values were greatly enhanced by the splendid pianism of Robert Wallenborn, the accompanist who proved himself an interesting soloist as well.

HALL JOHNSON CHOIR SINGS

The wealth of simile and metaphor characteristic of the Negro folksong was offered to a large audience in the Wilshire-Ebell Theater by the Hall Johnson Choir April 25. Johnson has taken a group of relatively untrained singers, and welded them into a cohesive unit capable of amazing shades of expression within their limitations. His greatest achievement lies in the arrangements he has made for his choir. He has made use of individual and racial characteristics to develop a unique and personal method of delivery.

RESIDENT COMPOSERS FEATURED

Fourteen new musical works by ten resident composers were presented on the annual program of recently published works by members of the Mary Carr Moore Manuscript Club, in the Olga Steeb Auditorium April 18. Most of the composers were present, and were warmly received. Richard Bender played first a piano group consisting of impressionistic Preludes by Vernon Haskins, two interestingly conceived and modern-colored Impressions by Louis Danz, and J. Charles McNeil's Olvera Street, a picture of Mexican gaiety. Bender gave clear interpretations with firm and virile tone. Four songs, presented by Vera Williams in a voice of appealing timbre, were a placid Memories of Quiet Peace, by Vernon Leftwich, a devotional Ave Maria, by Grace Bush, witha violin obbligato by Davida Jackson, and two plaintive ballads, My Heart is Weeping, and Love Song of the Sea, by Hazel Caster. The composers accompanied their works. Richard Bender returned to play his own piano solos, My Birch Canoe, and Nocturne, both plastic in concept and melodic of style. A scene from Mary Carr Moore's opera, David Rizzio, was offered by three young singers, Katherine Skidmore, Winfield Prentice, and Bill Brady. It was music of operatic power, written with skilled craftsmanship. In conclusion were four songs sung by Marguerite Teidcke in a voice of resonant dramatic quality and warm tone. Louis Danz' emotional Love, My Heart Longs, was followed by an impassioned love song, Summer Night, by Arthur Carr, Mary Carr Moore's Blue Herons, of pastel delicacy, and Richard Drake Saunders' Solitude, beautifully interpreted. Adelaide Pouliot provided efficient piano accompaniments.

R. D. S.

TO TEACH IN HOLLYWOOD

EDGAR SCHOFIELD

conducts special summer classes for teachers and elementary and advanced singers at his New York studio from June 27 to July 24. He then goes to Hollywood for special classes in preparation for concert, radio, opera and teaching, to be held from August 1 to 28.

RAMBLING AROUND

Guido Caselotti, vocal teacher, has opened a studio in the Los Angeles Beaux Arts Building, after teaching for the last ten months in New York City. He is the only teacher of his daughter, Adriana, who appears as the voice of Snow White, in the Walt Disney cartoon picture, Snow White and the Seven Dwarfs.

* * *

John Charles Thomas heads the list of principals for the forthcoming spring festival of the Los Angeles Civic Light Opera Association at the Philharmonic

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SUMMER MUSIC SESSION
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Bachelor and Master of Music Degrees

Auditorium, under the direction of Edwin Lester. This will be Lester's third series at the Philharmonic. Mr. Thomas sings the leading role in Sigmund Romberg's Blossom Time for one week, opening May 16. Francia White, prima donna of past seasons, sings the leading soprano roles in both Blossom Time and New Moon. The second opera will open the week of May 23, with Stanley Morner, MGM's new singing star, and Della Lind, Viennese soprano. New Moon will be sung the week of May 30, with George Houston and Miss White in the featured roles. Roberta will be presented the week of June 6 for the first time in Los Angeles, starring Bob Hope, Tamara, Russian singer, and Ray Middleton, baritone, all three from the original New York cast. Guest conductors include Sigmund Romberg, Arthur Kay, Charles Previn, Frank Tours and Victor Baraavelle.

* * *

Sylvia Landsman, pianist-composer of Los Angeles, announces a series of five artists' recitals for children during the months of May and June, at her studio. Artists engaged are Mitchell Lurie, clarinet, assisted by Henrietta Lurie, pianist; Laurette Sarch, violin; Julius Tannenbaum, cello, and Blanche Barlin, soprano, assisted by Miss Landsman at the piano.

* * *

Dr. George Liebling's second sonata for violin and piano, was played on May 1 by Leni Van Thijn, Dutch violinist, in a recital, and on May 9 over radio station KFWB by Robert Pollak, violinist, both times with Dr. Liebling at the piano.

C. D. K.

Duluth Season Has Stirring Climax

Marian Anderson in Local Bow as Soloist with Symphony Orchestra Under Paul Lemay—Nelson Eddy Sings to Large Assemblage in Final Matinee Musicale Recital

DULUTH.—The music season in Duluth reached its climax when Marian Anderson, contralto, was heard in this city for the first time as soloist with the Duluth Symphony orchestra and Nelson Eddy, baritone, made his local debut as the final attraction of the Matinee Musicale artists' course. Both concerts were given at the Armory and each drew nearly 3,500 people.

Miss Anderson was given an ovation and was recalled repeatedly. Her voice, of unusual range, flexibility and timbre was displayed in a wide variety of solo numbers, including Spirituals, Lieder and operatic arias.

The orchestra, directed by Paul Lemay, opened its program with the effective transcription of Bach's organ toccata and fugue in D minor by Eugene Ormandy.

The ensemble then played the suite in F sharp minor (op. 19) by Dohnanyi, a vigorous and sensitive work which proved popular with the audience. Another number that brought favor was a group of three dances from the ballet, The Three Cornered Hat by de Falla. Finally, there were the prelude and introduction to Act III of Lohengrin by Wagner, a delightful contrast to the de Falla dances.

Mr. Eddy proved the biggest drawing card the Matinee Musicale Society has presented. The Armory was sold out before the day of the concert and many came from the Twin Cities and other towns. The singer listed ten songs but the audience encored him again and again, forcing him to sing nine extra numbers. These encores included songs from his motion pictures and other popular numbers. His accompanist, Theodore Paxson, pianist, contributed as a solo the twelfth Hungarian Rhapsody, by Liszt.

Owing to the great success of its course this season, the Matinee Musicale announces an ambitious program for next season. Frederick Jagel, tenor of the Metropolitan Opera Company, will open the series October 14. Lilian Knowles, contralto, will appear November 29; the Roth String quartet, January 10, and Amparo Iturbi, pianist, March 24.

The orchestra opened its fund drive for next season on May 1, with a radio concert over WEBC, NBC affiliate.

J. W.

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N. Y. Clubs Meet

(*Continued from page 19*)

Others receiving superior rating awards were:

Piano, Franklin Holcomb, Martita Ure and Jean Fisher, of Massena; Thomas and Marilyn Wells of Watertown, Joseph Willner and Helen Ranung, Poughkeepsie, and Olive Smith, Audrey Adams, Betty Arnold, Lois Mapes, Allen Lawson, Evelyn LaDuska and Martha Jane Roller, Binghamton; dancing, Doris Dorscher, Staten Island, grammar school voice, Alastrair Parr, Waverly; high school voice, Robert Woodland and Ann Zahanko, New York City; piano four-hands, Betty Astone and Billy Cadwallader, Hopewell Junction, Peggy Ann Collinan and Eva Mae Vonklizas, Watertown, Marilyn and Thomas Wells, Watertown, and Jean Fisher and Martita Ure, Massena.

Stanley Opalach, Romeo Cervini, cello; John Hantchek, viola; Richard Andrews, trumpet; Richard Papira, cornet and Michael Avadisian, violin, instrumental competitions.

Mrs. Edward MacDowell spoke. More than 200 boys and girls of the city churches' junior choirs joined in mass singing. Boy choirs of St. Paul's and St. Cyril's churches were directed by Michael Harendza. Felice Haubiel discussed Juniors and New Music and stressed the importance of the composer to music as an industry, also the opportunity children have today in the study of music. Julia Cummings Sutton revealed the advantages of radio for children, and told children to make use of libraries. Mrs. Chase, presented certificates to the winners, a few of whom offered a short program, which ended the convention.

Elected directors, representing four districts into which the state is divided were:

Southern Tier, Western New York and Finger Lakes district—Mrs. Claire LaFleur, Waverly; Mrs. Thomas, Mrs. Nellie Gould, Buffalo; Mrs. Tapley, Mrs. John Richer, Norwich; and Mrs. Charles Garner, Rochester.

Capitol and West Hudson district—Mrs. Jesse Nash Stover, Utica; Mrs. Horton, Mrs. William MacGregor Mills, Kingston; and Julia Dooler, Poughkeepsie.

Northern New York district—Mrs. A. L. Dezengremel, Cape Vincent; Mrs. Hazel Fletcher Hawley, Massena; Mrs. Russell Wright, Watertown; and Mrs. Elinor McCoy, Gouverneur.

New York City, Long Island and Westchester county district—Mrs. H. C. Schroeder, Brooklyn; Mrs. Morris, Mrs. Cahill, Miss Grace Darnell, New York; Mrs. Reims, Mrs. Russell Tench, Long Island; and Mrs. John McClure Chase, New York, retiring president.

Opera in Milan

(*Continued from page 7*)

MASCAGNI'S SILVANO RESTORED

An interesting restoration was Silvano, a youthful opera by Mascagni. Written in 1895, Silvano does not escape showing its forty-three years of age, its prolixity, and a sentimentality which modern taste discounts. Nevertheless, Mascagni's flowing melodic vein and temperament show themselves in some of the pages not altogether devoid of value. The interpreters were Gabriella Gatti, Vittoria Palombini, Francesco Merli, Giuseppe Manacchini, and Capuana, conductor.

Rossini's Barber of Seville was given from the original manuscript preserved in the Bologna Conservatory. Capuana presented the work in its authentic form, conducting with skill, humor and brilliance. The singers were Carosio (Rosina), Schipa (Almaviva), Galeffi (Barber, Baccaloni (Bartolo) and Bettoni (Basilio).

De Sabata gave a performance of Verdi's Requiem with the assistance of Maria Caniglia, Ebe Stignani, Gigli, and Pasero. The audience accorded the protagonists warm applause.

Societa del Quartetto seances included: a recital by Enrico Mainardi, cellist, who played Beethoven, Pizzeti, Brahms, and Haydn; Ines Alfani Tellini, soprano, in arias by Jomelli, Ariosti and Scarlatti, recently revised and edited by Gallini, and songs by Pizzeti, Pilati, Mozart, and Beethoven; the Busch Quartet in impeccable readings of Reger, Viotti, and Dvorak; and beautiful interpretations of Brahms, Schubert, and Casella, by the Kolisch Quartet.

Amici della Musica events proffered a program of ancient and modern music by A. Benedetti Michelangeli, pianist; an exceptionally successful piano recital by Nikolai Orloff; R. Lupi conducting an interesting list of works by Platti, Leclair, Monteverdi, Lupi and Maggioni, assisted by Linia Sigalla (soprano), Irene Ferrari (contralto), Gerardini (violinist), Faglia (harpist), Leardi (tenor) and Tassinari (flutist); and old madrigals by a chorus under the skillful direction of Nino Ianigro.

Un'Ora di Musica presented M. Fiorenza (soprano), Ruminelli (violinist), Favaretto and Collina (pianists) in a varied program of Bach, Wolf, Toni, Margola and Rocca; and Paul Baumgartner, pianist, in splendid interpretations of Weber, Busoni, Ravel and Debussy.

HONORED BY ALUMNI

KATE S. CHITTENDEN, honored guest at the annual "get-together" of the Alumni Association, American Institute of Applied Music at the Beethoven Association, New York. The program presented Miss Chittenden in an Old Home Week talk; Anne Mundy, pianist, a former Chittenden artist-pupil; the French Trio under Sallie Possell, flutist, and John Palmer in sketches. Annabelle Wood was chairman of committee and J. Lawrence Erb announced events.

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Partly because of the endowment provided by George Eastman, the tuition and other expenses are moderate. Student Aid funds are available for qualified students.

COMPLETE FACILITIES

In physical equipment the School is unusually well supplied—a library of 35,000 volumes, 196 practice pianos, 18 organs, recording equipment, etc.

PERFORMANCES

Frequent opportunity for performance is provided by regular concerts, recitals, and broadcasts by the Eastman Orchestra, band, ensembles and chorus.

PLACEMENT BUREAU

The School's Placement Bureau has had a gratifying success in securing professional and teaching positions for graduates and students.

SUMMER SESSION—June 27-July 30, 1938

FALL SESSION — Opens September 20, 1938

Due to a strictly limited enrollment early registration is advised. For information and catalogs, address Arthur H. Larson, Secretary-Registrar, Eastman School of Music, Rochester, N. Y.

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Choral, Orchestral and Solo Offerings Delight Chicago

John Charles Thomas with Marshall Field Chorus—Heifetz and Marian Anderson in Recitals—Ganz Introduces Roussel's Third Symphony

CHICAGO.—The Association of Commerce Glee Club annual spring concert was given in Orchestra Hall, April 19, under Herbert E. Hyde. As soloist, Mary Ann Kaufman sang Leise, Leise from Weber's Der Freischütz, exhibiting to best advantage a glorious voice used with consummate artistry, impeccable diction and authoritative interpretation.

JOHN CHARLES THOMAS WITH MARSHALL FIELD CHORUS

In its annual spring concert at Orchestra Hall, April 20, the Marshall Field & Company Choral Society, under the leadership of Edgar Nelson sang extremely well unhackneyed chorales and with the assistance of John Charles Thomas Jerome Kern's O'Man River. In fine vocal fettle Mr. Thomas aroused the enthusiasm of an audience that left not a vacant seat by his well nigh perfect delivery of semi-classic numbers and operatic arias.

Carmen was the International Opera Company's second offering at the Auditorium, April 24. Deserving praise are Sidney Rayner (Don Jose), Fidelia Campigna (Carmen), Milo Luca (Escamillo), Anita Burnee (Micaela) and Giuseppe Cavadore (Dancairo). Chorus and orchestra were above reproach and General Director De Kayser owes Dino Bigalli a vote of thanks for holding together with his forceful baton a performance that moved smoothly, notwithstanding a few hazardous moments.

WILL BLAILOCK IN SONG RECITAL

"Practice makes perfect" evidently is a motto with Will Blailock, baritone, for at his annual song recital at the Chicago Woman's Club on April 24 this serious student showed immeasurable progress since he was last heard, especially from the interpretative point of view. He has learned that a beautiful voice alone is not sufficient and he now colors it to express various moods most effectively.

HARRY ZELZER PRESENTS HEIFETZ

Don Pierson, Negro baritone, and Jascha Heifetz were presented in recitals by Harry Zelzer Concert Management in the afternoon and evening of April 24. Pierson, at the Civic Theatre, was well received. Heifetz enraptured a throng of devotees at the vast Civic Opera House, playing perhaps as never before here.

MINAS BOORAS

Heard in recital at Sherwood Recital Hall, April 26, Minas A. Booras disclosed in Scarlatti's O cessate di piagarmi and Legrenzi's Che fiero costume a voice of wide amplitude used with marked ability. His interpretations indicate a student whose musical intelligence is reflected in exquisite phrasing and clear diction.

SWEDISH CHORAL CLUB SINGS NOVELTIES

Conductor Harry T. Carlson unearthed three novelties for the Swedish Choral Club's annual spring concert, Orchestra Hall, April 27. The monumental Bruckner Te Deum and the theatrical one by Zoltan Kodaly were superbly rendered under his baton. The Ordering of Moses by the American Negro composer, R. Nathaniel Dett, did not impress us as favorably as when premiered at the Cincinnati festival a year ago, due probably to lack of rehearsal, for the fifty-two members of the Chicago Symphony Orchestra played the score miserably. Conductor Carlson had nevertheless prepared his cohorts of fine singers so well that from a vocal standpoint the performance was memorable, verily one of the foremost achievements of the Swedish Choral Club's twenty-two years of activity. Mark Love, bass-baritone of the Chicago City Opera, in the three novelties won foremost honors, singing his phrases with tonal beauty, authority and perfect intonation and projecting the text distinctly.

SOLOMON AND GANZ DIRECT ILLINOIS SYMPHONY ORCHESTRA

Izler Solomon introduced Radie Britain's Rhapsodic Fantasie for piano and orchestra and Tcherepnine's F major concerto at the Illinois Symphony Orchestra's April 24 concert. Solomon, who is much in the public eye nowadays, has firmly established himself with symphony patrons here and weekly has given proof of his enormous talent as an interpreter of classics and moderns. Miss Britain does not favor the soloist but uses the piano solely as an integral part in her well orchestrated fantasie. Thus the fusion of piano and orchestral tone affords the soloist no display, requiring solely technical efficiency, which was fully met by Rose Goldberg. The Tcherepnine concerto, on the contrary, gives ample opportunity to the pianist. Here Miss Goldberg brought into play pianistic ability of unusual merit.

ROUSSEL SYMPHONY INTRODUCED BY GANZ

Rudolph Ganz chose an all-French program for the opening of the National Music week festival May 1, including the first performance here of Albert Roussel's G minor symphony (No. 3). Original in its Gallic idiom, the novelty sparkles with verve and gaiety, is adroitly orchestrated and superbly played, it aroused much interest. Ganz led his forces to victory with the eloquence of his reading and the power of his leadership. Mary Ann Kaufman made a distinct hit in Ravel's Sheherazade song cycle, bringing to the fore her vocal and interpretive gifts.

DEBUT OF METZGER STUDENT

Margie Mayer, recently engaged by the Chicago City Opera, made a brilliant recital debut at Kimball Hall, April 29. Added to a voice of rich texture and well placed, the young contralto's good musicianship, and clear diction were conspicuously exhibited in songs requiring dramatic accentuation. Zerlina Muhlmann Metzger, her vocal instructor, furnished most effective accompaniments.

MARIAN ANDERSON RETURNS

Few artists can boast as many "fans" as Marian Anderson, for on April 30 the vast Auditorium was again practically filled for her third recital within two months.

PAULIST CHORISTERS' ANNUAL CONCERT

When it comes to beautiful singing of church music the name of the Paulist Choristers flashes to mind. In their 34th year—the tenth under Father O'Malley's leadership—the choristers have reached a high level as they again demonstrated at Orchestra Hall on May 1.

SONIA SHARNOVA WITH BUSINESS MEN'S ORCHESTRA

Without being a chauvinist, one can extol the merits of the Chicago Business Men's Orchestra of 115 amateurs, who under George Dasch's direction have reached professional efficiency. Ample proof of this came in their playing of Beethoven's A major symphony at Orchestra Hall, May 2. Sonia Sharnova revealed her magnificent voice in a stirring performance of Che faro senza Eurydice from Gluck's Orfeo. By her dignified address and traditionally correct interpretation, the Chicago Opera contralto conclusively established herself a stylist among exponents of the classics.

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CHICAGO RECITALIST

ESTHER GOODWIN,
contralto, went far afield for material for her recent song recital in Chicago, using operatic airs, groups of rarely heard numbers by Hugo Wolf and Henry Purcell, chansons by Maurice Ravel, and a group by American composers, including Bainbridge Crist's Chinese Mother Goose Rhymes. Miss Goodwin has filled many engagements this season as a recitalist and oratorio soloist, besides teaching at the American Conservatory, Chicago. (Photo by Maurice.)

RAISA AND RIMINI TO HAVE SUMMER MASTER SCHOOL

Of uncommon interest is the announcement that Rosa Raisa and Giacomo Rimini have been persuaded to hold a summer master class in their headquarters in the Congress Hotel during June, July and August. Voice placing, opera coaching, stage and concert deportment for professionals and students will be featured in class or private lessons. In the fall the Riminis intend to present The Barber of Seville with an entire women's cast composed of students from their class.

LONGONE ENGAGES DEVRIES' PUPILS

Blanche Bradley and Helen Margolyne, sopranos from Mrs. Herman Devries' studio, have been engaged by Paul Longone for the Chicago City Opera next season.

ARENDT-PODOLSKY JOINT RECITAL

Better Bach singing than Else Harthan Arendt set forth in Sherwood Recital Hall, April 24, would be difficult to imagine. There were the necessary fervor, dignity, profound reverence and tenderness in her singing of Süsser Trost from the Cantata No. 151. She sang works in a variety of mood—Fauré, Recli, Fourdrain and Godard compositions—with subtlety of color and vocal eloquence. Leo Podolsky gave a performance of a Bach-Tausig toccata and fugue which had all the elements of virtuosity. Debussy, Ravel, de Falla, Rachmaninoff and Scriabin had in him an understanding exponent.

HANS HESS PUPILS APPEAR

Marian Searle appeared in a faculty recital at Sherwood School, April 21, in a cello program. Edmund Baldini has been engaged for the American Symphony Orchestra. Mildred Catenhusen appeared for the Civic Music Association in Milwaukee, March 20. She played recently in Terre Haute, Ind., and Morgan Park, Ill., and will be heard in Chicago, May 25. Paul Anthony, aged twelve, and Blouke Caruse, ten, were heard at Lyon & Healy Hall, May 7. Alberta Holstein played April 30 at Lyon & Healy Hall. Louise Sundermann played in La Grange on Easter Sunday. All are studying with Hans Hess.

Mr. Hess will hold his regular concerto class on May 29 at his Kimball Hall studio.

ESTELLE A. LUTZ SOLE OWNER

Estelle A. Lutz is now sole owner and manager of Armand & L'Estelle (talent agency). Armand H. Buisseret, former partner, will remain with the firm in the capacity of musical associate.

AUDITORIUM BUILDING RECITAL HALLS

Auditorium Recital Hall was used for a dramatic presentation of the cantata Ruth by Lilli Bogen Morris, May 13; for the Allied Arts Guild's final concert, May 14; for Al Harmati's pupils recital of piano, voice and violin, May 15, and for the recital by students of Stephens Music Studio, May 17. Perrin Hall was the scene of these recent recitals: Karl McGuire's piano students, May 1, and piano pupils of Harry Crismore, May 8. The Rose Room harbored a piano recital by William J. Morrison's students, May 1, and Ethel Claire Goodell presented Judd Zapel, lyric soprano, there May 15. The Gold Room was used for the Illinois Federation of Music Clubs' junior contest winners concert, May 1.

RENÉ DEVRIES

Balogh to Have Summer Classes

Erno Balogh holds summer classes this year in song interpretation for teachers, singers and advanced students. For seven years Mr. Balogh has been accompanist for Lotte Lehmann and before that was associated with Elisabeth Rethberg, Elisabeth Schumann, Gladys Swarthout, Grace Moore and Frieda Hempel.

Chicago Musical College Again To Hold Summer Master School

Two Terms to Offer Instruction by Leading Teachers in Wide Variety of Courses—Music Education Preparation Stressed

CHICAGO.—An attractive course is announced by the Chicago Musical College for its summer master school, which will be divided into two terms—the first from June 20 to July 30, and the second from August 1 to September 3.

RUDOLPH GANZ,
president of the Chicago Musical College.

Rudolph Ganz, president of the college and chairman of the piano department, in addition to private lessons in both piano and conducting, will offer classes in the analysis and interpretation of piano literature, fundamentals of piano technic and advanced conducting and score coaching.

Leon Sametini, vice-president and chairman of the violin department, will give private lessons in violin and offer classes in violin literature, technic and teacher training and chamber music.

Graham Reed, chairman of the voice department, will give courses in analysis and interpretation of song literature and voice teacher training.

Lazar Samoiloff, in response to popular demand, returns to the college and begins his teaching June 6, two weeks before the opening of the first term. Mr. Samoiloff will give a course in concert, church and opera repertoire and will record each student's voice at intervals during the entire eight weeks. Alexander Raab will teach privately and hold a master class in piano literature, technic and teacher training. In addition, Mr. Raab will give private lessons on the Moor Double Keyboard Piano.

Nelli Gardini will hold a master class in voice teacher training. Isaac Van Grove, in addition to private instruction and coaching, will give a course in opera and development of stage personality. He will also select students from his classes to appear in a series of three operatic evenings to be given during the last week of the term.

MUSIC EDUCATION COURSES

A distinguished faculty in the department of music education will offer an unusually complete summer curriculum in music education. Under the direction of department chairman Mary Strawn Vernon, special features have been developed. These include the engagement of several distinguished music educators such as Karl W. Gehrkens, professor of school music at Oberlin College; Oscar W. Anderson, supervisor of instrumental music in the Chicago public schools; Leroy Wetzel, Franklin Madsen, Max Wald and Dr. Hans H. Rosenwald.

Helen Curtis, the originator of the method of class instruction bearing her name, will teach exclusively at the school this summer. Dalcroze eurythmics will be taught by Eleanor Harris Burgess, who has studied with Jacques Dalcroze in Geneva and London and who for the past three summers has been a visiting professor at Columbia University.

Complete courses leading to certificates and degrees are available in piano, voice, violin, organ, orchestral instruments, theory, music education, public school music, musicology, dramatic art and languages.

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The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK — MAY 15, 1938 — No. 2963

So many tunes from the classics are being embezzled by popular music composers that their publishers feel like receivers of stolen goods.

Hands Across the Sea

Hans Kindler, conductor of the orchestra in our national capital, asks publication of the attached communication as an open letter to the conductors at the head of American symphonic organizations:

Woodward Building,
Washington, D. C.,
April 16, 1938.

To My Colleagues:

The situation in Europe has had as one of its consequences the removal or resignation of many of our colleagues from their positions. Regardless of any one's personal political convictions, I think I can safely say that we all feel that political interference in matters of art is contrary to its very spirit.

We who have the privilege of living and working in America should now, more than ever, realize that this brings with it an obligation, namely, to extend as far as possible this same privilege to those who have most immediately suffered the consequences of political interference and restriction.

One of our most eminent colleagues, Bruno Walter, has had to resign, first in Germany, and now in Austria. The realization of the fearful mental distress which must be Mr. Walter's at this time, and my own reaction to this compel me to propose the following:

I propose to you, my colleagues in America, immediate joint action in this particular case. If every one of us would be willing and ready, as I am, to offer Mr. Walter a series of four, five, or six concerts from our schedules for the coming season, not only would an immediate field of activity open itself for him, but, more than that, a positive gesture on our part would be made which might alleviate the terrible individual distress and hopelessness our distinguished colleague must be suffering. My own Board of Directors most graciously and promptly has consented to this procedure on my part.

Such action will not only be a very definite gesture of protest, but it may also allow us the immediate privilege of the distinguished presence in America of Bruno Walter.

Should you be willing to take a definite part in this procedure, may I ask you to write me in care of the National Symphony Orchestra, Washington, D. C., indicating the possibilities as far as your individual organizations are concerned?

Most sincerely yours,
HANS KINDLER.

Mr. Kindler's letter has admirable sentiment and purpose and his heartfelt suggestion deserves the consideration of his brother conductors. The case of Bruno Walter, because of his eminence and his former active association with American orchestras, stands out especially, even though scores of lesser leaders are suffering under the same political disadvantages. Tender-minded persons and those with a sense of justice must wonder fearsomely what is to become of the many whom it would not be expedient to invite to this country as guest directors. The only practical idea that suggests itself is that smaller communities in our land might find this an opportune time to start orchestras, and to employ those foreign baton practitioners, provided that there are not enough competent Americans to fill such positions. The Kindler plan in connection with Bruno Walter would be a fitting gesture to start a movement of that kind.

There is, of course, the danger that too many foreign conductors might be tempted to rush here in the belief that the opportunities are plentiful. Already a large number have landed on our shores. A few have found employment, but the rest constitute a tragic group, their rapidly dwindling resources forcing them to haunt the managerial and radio offices, and to come to the Musical Courier for advice. Unfortunately, this paper is not able to extend much practical help to the musical *émigrés*, knowing at first hand how much unemployment there is in the resident ranks.

The whole situation has assumed dire proportions. What the ultimate remedy will be is not in sight at the present moment. Mr. Kindler's fine letter is indicative of the real concern felt by the charitable musicians of America over the terrifying plight of their confreres abroad.

Incidentally, our land should not be the only one available for hospitality to "lesser" foreign conductors—that is, if there are any European countries left which do not restrict employment to their own citizens.

Melodic Continuity

Long after the little battles of earnest coteries have been stilled, music manages to survive and move on in a constant historic stream. This is one of the remarkable things about human culture in any form—the long view is different from the contemporary one, and the greater wisdom is that of life itself, which looks back calmly over millenia and sees all the little flurries and innovations as so many pebbles cast in the broad and calm river of art.

One of the striking facts brought out by the Three Choir Festival of Latin, old Russian and contemporary American music held in New York recently is the continuity that exists in the melodic expressions of worship in different countries and periods. Lazare Saminsky, director of the festival, in a talk given on that occasion, pointed out that an identical musical theme is found in the ancient Hebrew ritual and that of the Roman Catholic Church. Through the melting-pot of old Byzantium there also passed some immensely ancient materials that were shaped into the Greek Orthodox Church ritual; this, in turn, exerted an influence well recognized today in the music of Moussorgsky and other Russian composers.

Another illuminating program recently given over the radio by the A Capella Singers from the Dessoff Chorus of New York showed the progress made by choral music of the church from the ninth century to the day of Buxtehude, immediately preceding that of Bach. From the voices moving in two-part harmony in parallel direction, so laboriously, it seems today, to the growth of richness and flexibility of the seventeenth century, is a notable development, but as measured by geological standards it covers only a few days in the entire earth-story.

The struggles waged between the Gluckists and the Piccinnians, absorbing as they must have been in their era, seem now only a minor battle, while the fierce controversy of the Wagnerites and Brahmsians a half-century ago resembles a teapot tempest. It may be that in future centuries the opposition of the Franckists and the Debussyites in modern France will seem like a lot of pother over nothing, since each could certainly learn something from the other school.

Other developments, such as the *Ars Nova* and the early music drama in Florence left lasting traces. But already some of the crackling disputes between various groups of the early nineteen-twenties resemble a lost issue. Whatever is good will be preserved out of the welter, to some degree and to some purpose. The tonalists and atonalists are still hot at it, but in the end the probability is that each will have to compromise and accept the other.

Those dogmatic souls—mostly youthful zealots—who have been heard to assert that there are only two kinds of music, good and bad, are about as arbitrary in their judgments as those moralists who simplify behavior on the same basis. Certain critics are nearly as short-sighted.

There is only music, some better than the other, and about all that can be said of any example is that time will tell as to its wearing qualities.

Meanwhile, a great work is being accomplished by those conductors and performers who have widened the horizons of modern listeners by giving them a chance to hear some of the lesser known music of the past. Discovery in this field is being attended by all sorts of delightful surprises. Slowly but surely a new musical history is being written, extending into much wider periods of time and place than did the somewhat narrow and short-sighted viewpoint of the nineteenth century.

Keeping the Air Waves Free

In a speech delivered at the recent Town Hall luncheon in New York, David Sarnoff, president of the Radio Corporation of America, had some pertinent things to say about the necessity of keeping the American ideals of democracy and free speech unencumbered by any sort of dictatorship or censorship. His address summed up in striking manner the saga of radio's rapid rise in America to one of the world's greatest industries.

Then, contrasting the European system of broadcasting, where radio is a government monopoly, he said: "It is allowed to present only one side of public issues. When the dictator stands before the microphone, the citizens are regimented before the loudspeaker. At the same time, the public may be forbidden, under penalty of imprisonment, to listen to programs presenting any point of view contrary to that of the party in power." This has its effect on art, for only the "approved" types of music can be heard in such countries, as well as artists who are "acceptable."

Although there is no direct censorship in this country, the government to some extent controls the air waves through the Federal Communications Commission, which allocates station frequencies and customarily renews the licenses of broadcasting organizations every six months. The broadcasters are sensitive to what will or will not offend this commission, just as they take elaborate measures to sound out public opinion on their programs. Conceivably, in a time of national crisis, control could be much more rigidly imposed.

It is vital that the measure of freedom now enjoyed by this powerful means of public instruction and art dissemination should not be unduly restricted. If some inferior things are conveyed to listeners, a balance is struck, both in educational and artistic broadcasts, and the hearer is free to select by means of his own judgment. As Mr. Sarnoff said in conclusion, "Freedom of the air is inseparable from freedom of thought, of speech, of worship, of education, of the press. These are the cornerstones of American democracy."

VARIATIONS

By Leonard Liebling

A new "music purge" has broken out in Germany (including its Austrian annex) as announced in Der Angriff, official organ of Dr. Paul Joseph Goebbels. He is determined to make composers goosestep along the rigid line of Nordic beliefs.

On May 22, the city of Düsseldorf will open an exhibition of what the Nazis consider "degenerate" music, and thereafter, as Der Angriff remarks, "it should be impossible for any conductor to continue to spread in Germany the microbes of musical decomposition." No works are to be permitted that have "Marxist, Bolshevistic, Jewish, or any other un-German tendencies." As further outlined by the delectable Dr. Goebbels, the purpose of the Düsseldorf exhibition is "to pillory without compromise speculative composers hostile to the German people, to reveal the names of those backing disintegrating musical propaganda, to expose false critics with their criticisms and lying esthetics of Jewish internationalism, and to divest many of the assumed dignity of a master. In this category come such slogans as atonal music and jazz, and overcrowding programs and opera schedules with foreign composers."

Der Angriff also recalls that Alfred Rosenberg, supreme ideologist of the Nazi movement, once wrote: "The whole atonal system is repugnant to the rhythm of the blood and soul of the German people, and precisely for that reason was encouraged by those who previously were in political power in Germany."

Some of us in the musical field read with dumb wonder such Nazi pronouncements and prohibitions, and then wonder whether the many sensible persons in Germany do not wonder too. It is hard to believe that all its population subscribes to such arrant nonsense. Surely there must be some reason and discernment left in a land once distinguished for those qualities. Dr. Goebbels could not possibly be the unanimous voice of Germany in his utterances about music.

I would like to wager with him that he is unable to show us the intrinsic difference between musical compositions written relatively by a Marxist, Bolshevist, Jew, and Aryan, or even to designate which is which, provided the pieces have no titles or descriptions and omit the names of the creators.

In all history there is no record that any music has brought about racial degeneration, or that any medical scientist ever has discovered the existence of a national infection caused by tonal microbes.

It is hardly necessary to point out the fallacies and misstatements in the diatribes of Dr. Goebbels. To cite only one absurdity, "those who previously were in political power in Germany," encouraged the music of such Germans as Bach, Beethoven, Weber, Schumann, Handel, Brahms, Wagner and Strauss, and their works still are acceptable to even the most fanatical of the Nazis, including Hitler.

But why become heated over the whole matter? The Germans have no remedy but to submit, and other nations cannot help them at this time.

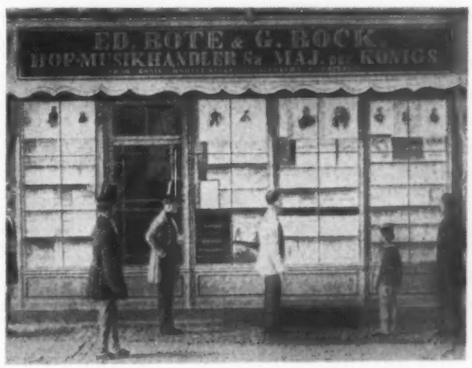
If all American musicians were asked to join in a one-word protest to Dr. Goebbels, I think that they would decide to cable "Pfui."

* * *

Congratulations to the Berlin music publishing firm of Bote & Bock, which is celebrating the one hundredth anniversary of its existence, started in the shop pictured herewith, at Jäger Strasse 24. In 1873, the establishment moved to larger quarters, Unter den Linden 27; further expansion required another change to the present location, Leipziger Strasse 37.

B. and B. have issued much memorable music, among which were the first scores of Nicolai's Merry Wives of Windsor (1848), Gounod's Faust (1861), Meyerbeer's L'Africaine, Smetana's Bartered Bride, d'Albert's Tiefland, and most of the Offenbach operettas. Also from the same presses came first editions of works by Dvorak, Liszt, Raff, Johann and Richard Strauss, Tschaikowsky, Wolf, Schumann and Paderewski.

In my Berlin student days, Privy Councillor Bock still gave famous musical *soirees* at his home, and I remember my uncle George telling this story about an earlier one that he had attended: "Old Bock rather mumblingly introduced a tall, lean and extremely shy young man with a huge shock of reddish-golden hair, and asked him to play some of his own compositions soon to be published by the host's firm. None of us knew the guest. He did the music with charm and dash, and with an especially lovely tone. The pieces were a set of variations, and some mazurkas and krakowiaks. I was altogether enthusiastic about them and about their performance, and congratulated the composer-pianist, at the same time saying, 'I didn't quite catch your name when you were introduced.' 'My name is Jan Paderewski,' was the reply."



THEIR FIRST BERLIN MUSIC SHOP

Doubleday, Doran & Co. (Garden City and New York) renders a valuable service with publication of H. W. Schwartz's The Story of Musical Instruments, from Shepherd's Pipe to Symphony.

Writers on the subject usually confine themselves to describing the nature and range of instruments, and showing where and how the masters used them, but Mr. Schwartz's treatment of the material makes for much greater popular appeal. He tells his tale by intertwining the technical stuff with general history, anecdotes and welcome humor. Therefore the volume enlarges the knowledge of the professional, instructs the layman, and entertains both.

Sixty centuries are covered by Mr. Schwartz, who took ten years to gather, coordinate and record his findings, which include extensive information never before published. Not only are the instruments made familiar by the author, but also he connects them with the composers by showing how their music brought about mechanical improvement and amplification in many of the crude mediums. So the reader gets a parallel glimpse of the development of symphony, opera, and the solo literature. The timeliness of the Schwartz researches is made evident by the fact that he does not disdain the jazz element in relation to instruments, and properly gives credit for the innovations it brought about. Some of them are not so new. For instance, the well-known modern derby hat hung over the ends of brasses was anticipated by Berlioz, who "to achieve a peculiar muffled clarinet effect, once specified that the instrument be put in a leather bag and played."

The 350 pages of the Schwartz story teem with things that all music lovers should know, and to help them, there are also scores of illustrations and charts. I intended to flit over some random parts of the book in the typical manner of a reviewer, but ended by reading it all. Ergo, this warm endorsement.

* * *

It is good to read in the San Francisco newspapers that Pierre Monteux programmed a new work by Edward Fabian Schneider at a recent orchestral concert in that city. The opus is a symphonic poem called Thus Spake the Desert Stone, and it scored a hit with the critics and the public. The former stress the tasteful lyricism, dramatic force, fine construction and rich scoring of the work, and also remark that the composer "has refused to be led into the highways and byways of latter-day musical experimentation."

Schneider was my pal during the old student period in Berlin and we all considered him one of the most gifted of the young American gang that wrote symphonically. He studied with O. B. Boise, and in the class were also Ernest Hutcheson, Arthur Nevin, Howard Brockway and Marguerite Melville. The lot of us used to foregather at the floods of concerts, yodle with delight when Joachim and D'Albert did sonatas, weep at Nikisch's dramatics in Tschaikowsky's Pathétique, and throb through the Wagner operas when Muck led them at the Royal Opera. Those were the days when the Berliners practised an official salute too, but the outstretched hand contained a *Seidel* and the *Heil* was "Prosit!"

Schneider's Saragossa tone poem had a hearing in New York about ten years ago. Perhaps some conductor might feel inclined to let the metropolis make acquaintance also with the latest product from the Schneider pen.

* * *

That favorite Nazi outdoor sport, the burning of printed matter, is not likely to become popular in America, but if it ever does, I would like to offer as fuel for starting the fire, an item from the New York Herald-Tribune of May 1, consisting of Jerome D. Bohm's review of a recent Columbia gramophone record of Tschaikowsky's B flat minor piano concerto, played by Egon Petri with the London Philharmonic under Beecham: "Those who can still listen to that work without being disturbed by what Gerald Abraham, in his penetrating chapter on Tschaikowsky in 'Masters of Russian Music,' has called the 'essential falseness of the curious, self-deceiving, self-torturing personality behind it,' and can stomach its pages of fustian and shoddy melody, will find Mr. Petri's recording of the work a satisfying one."

* * *

At the recent concert publicizing the coming World's Fair in New York, the chief work conducted by Walter Damrosch was Beethoven's ninth symphony. He told the press that he chose it at this time "because it symbolizes the brotherhood of man." Is anyone laughing?

* * *

Now that England and Ireland have become friends, it should not be difficult for Dr. Damrosch and the Musical Union to patch up their differences.

* * *

Perhaps, too, an armistice could be arranged in the undeclared war between Toscanini and the New York Philharmonic Orchestra.

* * *

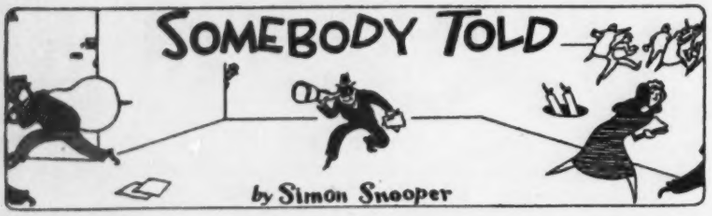
"Violinists know," writes M. B. H., "that the first Italian-German axis was Vivaldi-Bach, when the former's four-violin concerto was made into a quadruple piano concerto by the latter."

* * *

And what will the Anschluss do to Johann Strauss? Vienna without his non-Aryan waltzes is sheer unthinkable.

* * *

Lettre de cachet to Dr. Goebbels: M. Nazzi, English horn player of the Philharmonic Orchestra in New York, has been performing this season in works by Mendelssohn, Stravinsky, Achron, Chasins, et al.



My children, here are some anecdotes about your friends which have been presented to me for your delectation. May they amuse you as much as they did me.

* * *

An audience walked out on Josef Hofmann at a Salt Lake City recital not long ago. Hofmann opened his concert with a long Beethoven sonata in three movements. This was immediately followed by Schumann's Kreisleriana, in eight movements, and four compositions by Chopin. Amid thunderous applause, Hofmann left the stage for the intermission. Whereupon the audience, not having been provided with programs, concluded that the concert was over, and trooped out in a body. When Hofmann returned to complete his recital, he found what every artist dreads most—a deserted auditorium.

* * *

Harvard's department of music last winter invited Jesus Maria Sanroma to give a piano recital at the Sanders Theatre in Cambridge. When the soloist arrived on the night of the concert, he discovered that the theatre had no piano. An audience of 1,000 impatiently clapped and whistled while frantic officials vainly searched for an available instrument. After an hour's delay, the entire audience tramped across the Harvard campus in a raging blizzard to Paine Music Hall. There they found a piano, and Sanroma finally gave his concert.

* * *

Just before a broadcast of Toscanini's recent radio series, the orchestra's solo cellist arrived at the NBC studio and went to a closet where for several weeks he had stored his valuable instrument between performances. Amazed, he discovered that the closet door was missing. The bewitched musician looked again, and saw not only that the door was gone, but that there was also no closet and no cello. With the broadcast about to begin, the shaken cellist borrowed an unfamiliar instrument and played his solos in a sweat of anxiety—both for his sanity and his cello. After the concert he learned that Radio City engineers, to effect acoustical improvements, had made certain alterations that very morning and had sealed up the wall. When a wrecking-crew broke a hole through the new wall, there, sure enough, was the familiar door and closet—and inside, the precious cello.

* * *

Some years ago Eugen Ysaye gave a joint recital with Mischa Elman and pianist Josef Bonime in Providence on a Sunday afternoon. Arriving at the hall a few minutes before curtain time, Bonime slipped out to sound the "A" for his colleagues, only to find that the piano keys were stuck fast. Hurried investigation merely confirmed the baffling circumstance—the keyboard was rigidly locked as if in a vise. There was no alternative but to use a battered upright found in a corner of the theatre pit, so the rickety instrument was lifted to the stage. Then the concert went on—with the two violinists struggling desperately to be heard above the harsh dissonances of a tinny old upright. Afterwards it was learned that, before shipment of grand pianos, a long board is fastened inside the action to keep the keys from rattling and breaking off. The delivery crew had forgotten to remove the board.

* * *

Paderewski once gave a piano recital in a fair-sized mid-western city. The local printer entrusted with the job of preparing the programs also happened to be the one who supplied the city's leading restaurant with its menus. By some oversight, the wrong bundle was delivered to the concert hall. When expectant listeners arrived in their seats, they found that Paderewski was scheduled that day to feature: Scotch Mutton Broth, Roast Beef au jus and Snow Pudding with Ice Cream, ten cents extra.

* * *

To accommodate an overflow audience in Havana a few years ago, a Mischa Elman concert was shifted at the last moment from the National Theatre to a large arena regularly used by a local circus troupe. Behind the stage was a sliding metal door two stories high. Despite intense heat, this was closed during the concert to shut out traffic noises from a street immediately outside. The recital began with a slow and solemn Handel sonata.

Elman was half-way through when, without warning, the arena was suddenly split by the roar of lions, and the trumpeting of elephants. Elman, horrified, stopped playing and a manager rushed to investigate. It developed that the closed metal door had shut off the supply of air from the circus' animal quarters underneath the stage. Attendants opened the door to quiet the stifling beasts—but this only allowed the street traffic roar to enter instead. Throughout the rest of the concert, there was nothing left but to open and close the door alternately. Elman's program that day consisted of howling animals and jangling trolleys, interrupted by occasional passages of violin music.

* * *

Yehudi Menuhin, appearing at Albert Hall, London, found to his dismay that he had left his music scores in the cab which had brought him to the hall. While a capacity house waited, Menuhin frantically called Scotland Yard. A city-wide hunt by detectives proved futile, however, and in despair the management finally appealed to the audience for help. Fortunately, two musicians in the audience had brought their scores for the purpose of studying Menuhin's readings. These were hastily requisitioned and the young prodigy proceeded with his concert.

* * *

One of the spectacular effects in Wagner's opera Siegfried is the mist which envelops the stage as Siegfried plunges through the magic fire to awaken Brünnhilde. The effect is achieved by releasing steam from pipes underneath the front of the stage. When this point was reached during one of the Metropolitan Opera House performances last winter, the stagehand in charge went into action as usual. Engineers had neglected to notify him, however, that because of extremely cold weather the boilers were at top pressure. When the valves were opened, a terrific rush of steam rolled over the orchestra pit, condensed in the cool air, and thoroughly drenched the musicians below. Violin strings grew soggy with moisture, the brasses gargled wetly, and the musicians nearest the stage had to change to dry clothes before they could finish the opera.

* * *

An opera company once put on a performance of Verdi's Otello in a Nebraska town. On other nights the theatre was used for movie and vaudeville shows; the regular lighting man was retained, however, for the opera. Verdi's climactic scene—where Otello murders Desdemona in her bedchamber—was scheduled to be played in a dim blue spotlight. When the blue light cue arrived, the man in the projection booth picked up the wrong slide. As Otello crept up to the sleeping Desdemona a harsh beam cut through the gloom and on the white bedspread were flashed the words: FOR THAT TIRED FEELING TRY CARTER'S LITTLE LIVER PILLS.

(*Cartoon by Bo Brown.*)

"He started on a shoestring with a quartet!"

I SEE THAT

Albert Spalding, for the third consecutive year as soloist, opens the Stadium Concerts, New York, and then fulfills summer engagements which include festivals at Mount Vernon, Ia., and Ann Arbor, Mich.

* * *

Josef and Rosina Lhevinne, pianists, Lucy Monroe, soprano, and Max Rosen, violinist, are the artists to be heard on May 18, at the Waldorf-Astoria Hotel, New York, in a program for the relief of European refugees under the auspices of New York Lodge, No. 1, B'Nai Brith.

* * *

Frank Forest of opera, concert, screen and radio, after spending the last two months in the East has returned to the Pacific Coast to fulfill engagements.

* * *

Willem van Hoogstraten, again engaged to conduct at the Stadium Concerts, New York, this summer, sailed for Europe on April 26 on the SS. Statendam.

* * *

Noah Bielski gave a violin recital at the Educational Alliance in New York on May 1. He is a student of Efrem Zimbalist.

* * *

Paul Althouse, Metropolitan Opera tenor, sang in the New York World's Fair "preview" when Walter Damrosch conducted Beethoven's ninth symphony.

* * *

The National Opera Club (Baroness von Klenner, founder-president) at its recent meeting in the Waldorf-Astoria Hotel, New York, presented Norma Dupere, soprano, Eloise Bieber, harpist, Viola Wasterlain, violinist, Ruth Bradley, pianist, and Attilio Ruffo, baritone.

* * *

Adele Rankin conducted the spring concert of the Hudson County (N. J.) Civic Chorus in Jersey City on May 2, with Gean Greenwell, baritone, as soloist.

* * *

Minnie Just Keller's choir of forty voices in Emanuel Lutheran Church, Pottstown, Pa., on Good Friday sang Dubois' Seven Last Words.

* * *

Works for piano, violin and voice, by Boris Levenson were performed on April 26 at Pythian Temple, New York.

* * *

Lotte Lehmann, Metropolitan Opera soprano, and her husband, Otto Krause, left for Europe recently via SS. Queen Mary.

* * *

Jan Kiepura, operatic tenor, and his wife Martha Eggert; and Jean Tennyson, singer, and her husband Dr. C. Dreyfus, were fellow passengers when the SS. Ile de France sailed from New York.

* * *

The Century Theatre Club (Mrs. S. S. Dunham, president) presented Musette Trulock, soprano, and Harry U. Thomson, tenor, at its recent musicale.

* * *

Leonard Liebling and Charlotte Hamilton, contralto, appeared at the recent Intime Soirée at the Hotel Plaza, New York.

* * *

The Budapest String Quartet (Joseph Roisman, Boris Kroft and A. and Mischa Schneider) sailed from New York on the SS. Paris on April 30. Also on board were Roman Totenberg and Manuel Quiroga, violinists.

* * *

Marcel Hubert, cellist, appeared recently at Flora Macdonald College, Red Springs, N. C.

MUSICALES

Marjorie Lawrence Soloist with Brooklyn Apollo Club

An exceptionally interesting program, with Marjorie Lawrence, Metropolitan Opera soprano as soloist, made the sixtieth anniversary concert of the Brooklyn Apollo Club on April 26 successful. The eighty men never sang better, and proved responsive to Conductor Alfred Boyce. General William Booth Enters Heaven by Philip James enlisted an instrumental combination and gained a resounding climax, with Price Boone singing the short tenor solo. Contrastingly, Wagner's Träume (Victor Harris arrangement) was sung in German with exceedingly delicate expression and elastic tempi. The semi-chorus of d'Albert's Medieval Hymn preceded the full-toned chorus, the overpowering unison producing fine effect. A lively item was the *finale* from The Gondoliers (Sullivan). Converse's Laudate concluded the program.

The loveliness of Miss Lawrence's voice, her eloquent singing of Purcell and Mozart arias, of Schubert Lieder, and songs by Carpenter, Watts and Heilner, brought double recalls, Felix Wolfes supplying able accompaniments. Messrs. Banks, Schaefer and Walstrum played for the group. Mr. Boyce won applause for his important share in the program.

F. W. R.

• • •

Singers Club of New York Led by Charles Albert Baker

Charles Albert Baker's seventy-five male choristers, The Singers Club of New York, had James Melton, radio tenor, as assisting soloist at its second concert of the season in the Hotel Astor on April 28. Mr. Melton offered two groups and then joined the club in its final number, Schubert's Great is Jehovah.

A capacity audience heard the chorus which disclosed admirable balance, precise attention to its director's wishes and much tonal beauty particularly in some of the *a capella* choruses. Especially worthy of approbation in this respect was the Southern folksong, Down Mobile. Mr. Baker further demonstrated adroitness in the arrangement of his program by spacing and contrasting the numbers. Following its usual offstage Welcome, the club offered Franz' Dedication and a Scotch folksong, Turn Ye to Me, with Alexander Turnbull as soloist. This was followed by the Sjöberg-Balogh Visions. After Mr. Melton had contributed two Handel numbers, Ombra mai fu and Alma Mia, Durante's Danza and an encore, the club sang Peter Cornelius' Salamaleikum (incidental solo by Wesley Aves), Grieg's Ave, Maris Stella, Barratt's Orpheus and his Lute and gave a spirited delineation of Philip James' The Victory Riders in which Paul King had the incidental solos.

The second part, in addition to the items mentioned also included works of Protheroe, Massenet, MacMurrough and Dvorak's Goin' Home. Mr. Melton sang numbers by Rachmaninoff, Wolfe and Carnevali and a North Carolina mountain song with style if not overlarge tonal display. Stuart Ross was an able accompanist for the club with Philip Evans as Mr. Melton's associate.

H. A. S.

• • •

Marguerite Spiridovitch Makes Local Concert Debut

Giving a recital, with the St. Regis roof as the locale, on April 26, before a large audience, Marguerite Spiridovitch, contralto, wife of the chief of the personal bodyguard of the late Tsar, made her debut in a program which revealed her musicianship and linguistic ability. Possessed of a rich, dark-hued voice, Slavonic in texture, and projected skillfully, the newcomer offered Russian numbers, some in French, others in Spanish, Italian and English. The list included settings by herself and gipsy airs, arranged by her, in which she had the assistance of the Gipsy Trio (Julian Altman, Lonya Kalbuss and Sylvia Altman). Milne Charnley was at the piano for most of Mme. Spiridovitch's numbers, although she accompanied herself in other works.

Trained in the grand manner, Mme. Spiridovitch sang in this fashion. The voice is flexible, of ample range and size, although in *pianissimo* passages it was not always audible, probably due to unfamiliarity with the acoustics of the room. As a composer she revealed Russian antecedents. Authority marked her work and her associates furnished competent support. With charm and excellent tonal qualities, Fritzi Jokl sang a waltz by Mme. Spiridovitch. H. A. S.

• • •

George Beach in New York Recital

George Beach, pianist, a pupil of Leschetizky and Philipp, who has given many concerts in Europe, appeared in recital recently at the New York home of Louise Arnoux. His program embraced a Bach praeludium and fugue, three works for the lute, three sonatas of Scarlatti, twelve items from Schumann's Jugendalbum, three Debussy works and Liszt' Harmonies du Soir. He demonstrated technical ability of a high order and a keen sense of the spiritual, intellectual and esthetic values of his list.

G. Y.

• • •

Louise Skorapa and Hugh Sorensen in Joint Program

Louise Skorapa, pianist, and Hugh Sorensen, baritone, presented a joint program on April 27 in the Young Artists' Series at the Hotel St. George, Brooklyn, N. Y. In a voice of good range and color, Mr. Sorensen sang Mattinata of Leoncavallo and Massenet's Vision Fugitive as well as numbers by Foster, Charles, Hely-Hutchinson and a group of Scandinavian works. He disclosed sensitivity of style and artistic interpretative ability. The Scandinavian group was impressively delivered. Miss Skorapa played works of Debussy and Dohnanyi's arrangement of the waltz from Delibes' Naila, disclosing good technic and skillful interpretations. Chopin's Fantaisie Impromptu was her encore. She also accompanied Mr. Sorensen. Both artists were cordially received.

R. B.

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Vinogradova Works Performed at MacDowell Club

The committee on music of the MacDowell Club of New York presented Mme. Vera Vinogradova, Russian composer, in a program of her works on April 29. Assisting artists were Raymonde Delaunois, soprano; Boris Schwarz, violinist, and Nicolai Graudan, cellist. The composer played Ten Short Children's Scenes (op. 25), descriptive numbers of simple, lively sort, with gently satiric quality; a piano Toccatina (op. 29), of verve and buoyancy, with syncopated methods at times approaching jazz; Quatre Episodes sur un Thème (op. 18), in contrasted sections, sometimes melancholy and at others full of spirit; two preludes and minuet (op. 2), from her early output, and a virtuosic octave concert etude (op. 28).

Mme. Vinogradova proved to have a definite personality in her works, marked by writing of animation and vigor, usually in somewhat modernistic vein, but at times inspired by folk melodies. Her command of counterpoint and form was shown to be admirable. Especially beautiful was the restrained, lamenting Slavic quality of the *andante* in her trio for piano, violin and cello, played by herself, and Messrs. Graudan and Schwarz. The last-named also did an Andante Funèbre for violin. Mme. Delaunois sang with warm voice and understanding style four songs (op. 21) to lyrics by Rilke, Ringelnatz, Tcherny and Block, marked by pathos, satire and humor, the composer accompanying. The audience received the offerings warmly.

R. K.

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Music at Verdi Club

At the Verdi Club breakfast at the Westchester - Biltmore Country Club, Colette d'Arville sang Connais tu le pays (Mignon) expressively; Lieder by Schubert and Strauss, and four Spanish songs (DeFallo), with finish and spontaneity. Giuseppe Bamboshek ably accompanied. Alfredo Gandolfi, baritone, Frank Felucci, Salzburg Opera tenor, and Mario Cozzi, baritone, with William J. Cowdrey as accompanist, offered several numbers. Dances were given by Ellis Gold. Estelle Liebling spoke. President Jenkins presided.

R. W. F.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

MAY		
April 20 to June 19	Leipsic	Complete Dramatic Works of Wagner, two cycles.
April 28 to June 8	Florence	Florentine May Music Festival
May	Frankfort-on-Main	German Choral Music Festival
May	Detmold	Wagner Week
May 2 to June 17	London	Covent Garden Opera
May 8 to 15	Wiesbaden	Theatrical Festival Week
May 8 to 15	Chemnitz	Festival Plays
May 15 to June 1	Brussels	International Piano Festival
May 21 to July 9	Glyndebourne, Sussex	Opera Festival
May 21 to 27	Teplice-Sanov (Czechoslovakia)	Sudeto-German Music Festival Week
May 22 to June 1	Bonn	Beethoven Festival
May 22 to 28	Stuttgart	Composers' International Music Week
May 23 to June 2	Berlin	Berlin Art Weeks
May 28 to 31	Heidelberg	Haydn-Schumann Festival
JUNE		
June	Bratislava	Congress of International Society for Musical Education
June	Brunswick	Contemporary Music Week
June	Düsseldorf	Mozart Festival
June	Göttingen	Handel Festival
June	Weimar	Festival Plays of German Youth
June	Würzburg	Mozart Festival
June 1 to 19	Vienna	Festival Weeks
June 3 to July 4	Linz and St. Florian	Tenth Bruckner Festival
June 9 to 29	Berlin	Berlin Art Weeks
June 11 to 19	Hanover	Municipal Theatres' Festival Week
June 17 to 24	London	Festival of I. S. C. M.
June 23 to 28	Switzerland	Congress on Behalf of Defective Children, conducted by International Society for Musical Education
JULY		
July	Donaueschingen	Music Festival
July 1 to 15	Cremona	Lyrical Festival
July 8 to 10	Stuttgart	Swabian Lieder Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances
AUGUST		
August 17 to 28	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week
SEPTEMBER		
September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 15 to 30	Venice	Symphonic Festival

Said of EUNICE NORTON:

"EUNICE NORTON CAPTIVATES CROWD. HER INTERPRETATIONS ARE FORCEFUL, INTENSE, FULL OF TEMPERAMENT AND VITALITY."
—*Washington (D. C.) Herald*

"SHE HAS TECHNICAL APLOMB, ABUNDANT ENERGY, A KEEN SENSE OF RHYTHMIC CONTRAST AND LYRICAL SWEEP."
—*New York World-Telegram*

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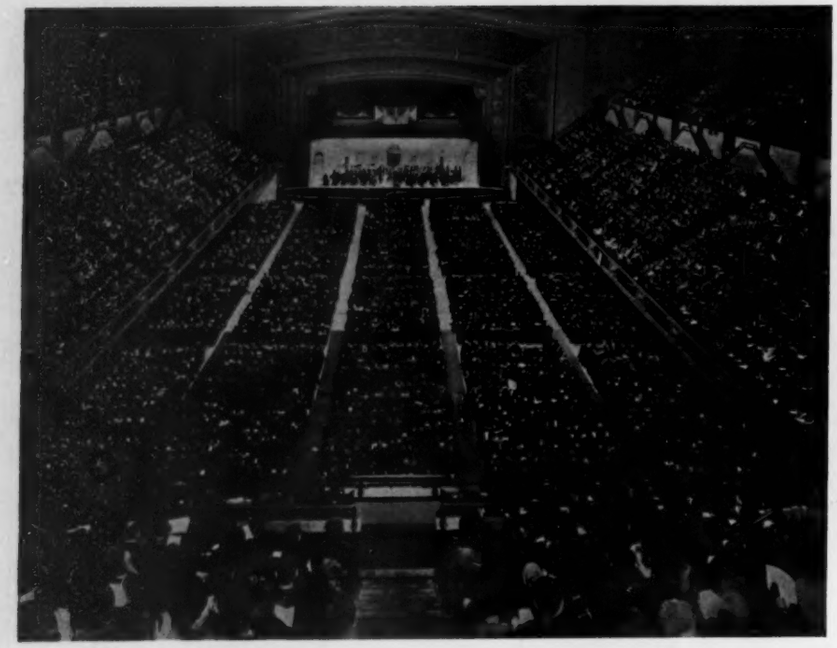
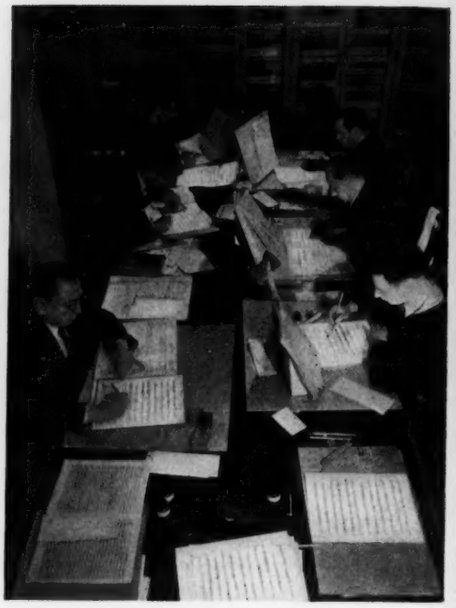


MINNEAPOLIS MUNICIPAL AUDITORIUM was crowded with 9,500 persons when Jessica Dragonette, soprano, appeared as assisting soloist with the Minneapolis Symphony Orchestra under Dimitri Mitropoulos. Left, Miss Dragonette and Mr. Mitropoulos. (Photo by Columbia Broadcasting Company.)

(RIGHT)
SCORES BY CONTEMPORARY AMERICAN COMPOSERS are being collected and copied by the Federal Music Project in order to make them available for presentation by ensembles throughout the country. Here are some of the copyists at work in the Philadelphia Library, where the collection is said to be one of the largest and most complete in the world.



(BELOW)
FRANCIS ARANYI, violinist, believes "swing" is "improvisation" and to prove his contention asked "Stuff" Smith to play some "swing music" for him.

VINA BOVY as Nantilde in Le Bon Roi Dagobert, by Samuel-Rousseau, a role which the Metropolitan Opera soprano sang recently at the Paris Opéra-Comique. During the current season, Mme. Bovy is to appear also at the Grand Opéra in Paris before leaving for other opera and concert engagements at Cannes, Lille and Brussels. (Foto Sudak.)

(Musical Courier Staff Photo.)

(LEFT)
JOHN BARBIROLLI HONORED by the New York Philharmonic-Symphony League, at the Hotel Astor, New York. Speakers were, left to right, Hendrik Willem Van Loon, Mrs. B. Meredith Langstaff, Mr. Barbirolli, Mrs. John T. Pratt, former Justice Joseph M. Proskauer and Olga Samaroff-Stokowski.

(BELOW)
ANDRE MATHIEU, seven-year-old pianist-composer, in his Paris studio. André returns to the United States and Canada next autumn for a concert tour, in which he will feature his own compositions.

LAURITZ MELCHIOR

aids drive of Salvation Army by buying the first "sinker" cooked in the kitchen of the Savoy-Plaza Hotel, New York, opening the $600,000 campaign. (Photo courtesy of Women's Division, Salvation Army.)

(BELOW)

O.K.'D BY CUSTOMS

Jan Kiepura, Metropolitan Opera tenor, sails from New York on the S.S. Ile de France to fulfill European engagements. (Photo by Musical Courier Staff Photographer.)

LOUISIANA STATE UNIVERSITY

presented La Traviata seven times in the university theatre and New Orleans Municipal Auditorium for 7,000 persons. Sydney Rayner, Metropolitan Opera tenor (Alfredo), chats with Frances Geer, student soprano (Violetta), as his son Eric stands by. Louis Hasselmans conducted, with Pasquale Amato as artistic director, both faculty members. (Photo by Rembrandt Studio, New Orleans.)

(LEFT)

EUGENIA BUXTON, American pianist, and RENE MAISON, Belgian tenor of the Metropolitan Opera, chat while en route to Europe on the SS. Manhattan. Miss Buxton is making a spring tour of ten European cities and broadcasting a program over the Paris Radio on May 16.

ISIDOR ACHRON,

left, visited Stephen Hudson, the writer, at his London home, on Mr. Achron's recent tour, during which he gave concerts in London and in France. He has several engagements with orchestras abroad next season to play his new concerto.

LOUIS ROUSSEAU

in his summer music colony at Eagle, Southern Wisconsin, offers summer courses in voice, opera study and coaching, dramatic art and piano, beginning July 1 and continuing through August. This is the fourth season of the colony under the direction of Mr. Rousseau, tenor of the Opéra-Comique of Paris, who has appeared as guest artist in many European music centers.

(BELOW)

GLENN DARWIN

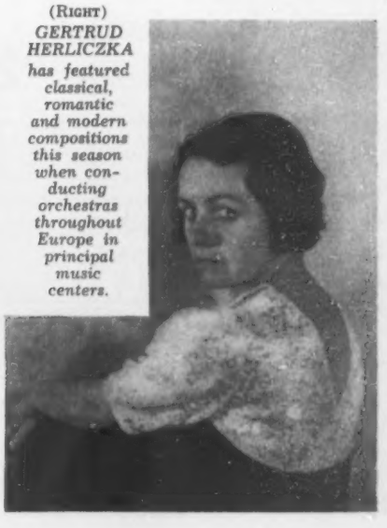
tells choir boys at the Cathedral in Kansas City, where he was once a boy soprano, how it feels to make a debut at the Metropolitan Opera. The baritone stopped off on his way to the Lindsborg (Kans.) Festival, where he sang as soloist with the Bethany Oratorio Society.

AT VERDI CLUB MUSICALE

in the Hotel St. Regis, New York, Mme. Florence Foster Jenkins, founder-president of the organization (second from right), greets (left to right) Señora Granada, Cuban singer; Mesdames Leila H. Cannes, Emma Valenti, Lewis Dana Knowlton, Van Stratten, and Lady Campbell, wife of the British Consul-General.

(RIGHT)

GERTRUD HERLICZKA has featured classical, romantic and modern compositions this season when conducting orchestras throughout Europe in principal music centers.



TO VISIT ANTIPODES

EDWIN McARTHUR

on tour as accompanist for Kirsten Flagstad, Metropolitan Opera soprano. They sail from San Francisco on May 21 for Honolulu, Australia, and New Zealand to fulfill concert engagements. (Sylvia Salmi Photo.)

New York Masons Award Medal to Sibelius

Jan Sibelius is to receive a medal for distinguished service from the New York Grand Lodge of Masons. He was selected at the annual convention of the lodge in New York City. The composer is a member of a lodge in Finland.

Thirty-First

BACH FESTIVAL

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Saturday, May 28th

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Birmingham Players Aided by Drive

Expanded Program Planned—Wagner and Grieg Choral Numbers Produced—Rose Bampton in Recital

BIRMINGHAM, ALA.—The close of the sixth season of the Birmingham Civic Symphony Orchestra is being followed by a drive to raise funds for 1938-39. A large corps of volunteer workers is securing pledges for the support of the orchestra next year, when an expanded program of activity is planned.

A subscription course of five Tuesday evening concerts for Birmingham has been announced, with a pair of matinee concerts for school children. This educational program may be increased to five because of local interest. Plans for a tour of the principal neighboring cities of Alabama are also under way.

Under Dorsey Whittington, conductor, the last concert for this season was played before a large and appreciative audience in Phillips Auditorium. The orchestra was assisted on this occasion by the Birmingham Music Club Chorus of 100 voices under the direction of Raymond Anderson. The concert opened with Moussorgsky's Night on Bald Mountain, followed by two selections from Edward MacDowell's Fireside Tales, which formed the American number always featured on Mr. Whittington's programs. Brahms' Hungarian Dance (No. 5) was the next offering, followed by the prelude to the third act of Lohengrin, in which the chorus sang the bridal music with the orchestra, producing a fine effect. The second half of the program was taken up with Scenes from Olav Trygvason (Grieg), done by the chorus, with Martha Dick McClung, Olive Cheek Humphrey, and Munson Hinman as the soloists.

ROSE BAMPTON'S RECITAL

The Birmingham Music Club presented Rose Bampton, Metropolitan Opera soprano, in concert at Phillips Auditorium as the final event in its artist series. Miss Bampton completely won the hearts of her large audience with her artistry and beauty, receiving many recalls. She responded generously with encores. Her numbers included a Handel group, works of Tschaikowsky, Strauss, Bizet and several other French composers and an American group. Nils Nelson served as accompanist and contributed a piano group.

Mary Fabian, Birmingham opera soprano, was presented in concert at Phillips Auditorium. Excerpts from Puccini's Madam Butterfly were given in costume, with charm and artistry, eliciting the most cordial applause from her audience, who recalled her many times with insistent enthusiasm. Her voice improves with the years and was used with authority.

Ted Shawn and his men dancers were offered in their American saga, O Libertad, at Phillips Auditorium, by Mrs. J. W. Luke. The audience was enthusiastic over the excellent dancing and unusual creations. A. G.

Skilton Compositions Heard Widely

Charles S. Skilton's Indian Dances have been played this season over NBC from New York and in Philadelphia, Kansas City, Los Angeles and Detroit (over the Ford Hour); by the Carborundum Band; by the New York Philharmonic Orchestra in a children's concert; and by the National Symphony Orchestra at Washington, where it was repeated; on a Columbia broadcast by the San Francisco and Oklahoma University orchestras; and by the Boston Symphony Orchestra at two pop concerts.

Other Skilton numbers recently performed, have been the Sioux Flute Serenade, over WOR, New York; the Electra Prelude, intermezzo from The Guardian Angel, Alla Palestrina by the Philharmonic Woodwind Quintet of New York, and the American Indian Fantasie for organ, by Pietro Yon in his London concert. The complete oratorio, The Guardian Angel, was given at Johnstown, Pa., in June, 1936. CBS and a Philadelphia station broadcast programs of Skilton works during the winter, and NBC did one in the previous spring.

Providence Spring Events Attract

Clavier Ensemble, University Glee Club, Martha Baird and Elsie Lovell Hankins Among Artists and Groups Presented

PROVIDENCE, R. I.—With the closing concert of the Boston Symphony Orchestra series, the music season may be said to be over, save for a few recitals. Outstanding among these was that of Elsie Lovell Hankins, contralto, who drew to Churchill House a large and representative audience. Less hackneyed German, French and English songs were sung with beauty of tone, perfection of finish and detail in interpretation. Beatrice Warden Roberts played delightful accompaniments.

The Clavier Ensemble gave its fiftieth concert at the Institute of Music. The program contained music for two, three and eight performers. Mme. Avis Bliven Charbonnel discussed the music before it was played. A Keyboard Symphony, composed by Thomas Griselle for the ensemble, was featured.

The University Glee Club presented the last of the season's series of concerts in Memorial Hall under the direction of Berrick Schloss. The club was assisted by Dorothy Minty, young American violinist, with Sarah Lewis accompanist; also by Mme. Charbonnel and Mrs. May Atwood Anderson, duo-pianists in the former's arrangement of La Cucurache, Mexican folk-song, and Hoodah Day, sea chantey. Earl Perkins was accompanist for the club.

Martha Baird, pianist, was heard in recital at Alumnae Hall, Pembroke College. The program contained numbers by Bach, Brahms, Prokofieff and Chopin, played with fine spirit.

The Aeolians, an ensemble of Boston Symphony Orchestra players which included Minot Beale, violin, Carl Stockbridge, cello, and George Madsen, flute, with Nellie Zimmer, harp, gave a charming musicale under Chaminade Club auspices.

Many choral organizations, including the Treble Choral and Motus Club, the Verdandi and Brown University Glee Club, have given excellent account of themselves. The Brown-Pembroke Orchestra and the String Ensemble of Beatrice Ball Battey were also heard, the latter ably assisted by Elisabeth Ball, contralto. B. N. D.

Vera Bull Hull Artists Heard

Recent bookings of artists under the concert management of Vera Bull Hull included the appearance of Arthur Loesser, pianist, with the Cleveland Orchestra (Artur Rodzinski, conductor); the Marianne Kneisel String Quartet for the Tuesday Musical Club, Dayton, and the Orpheus Club, Cincinnati, O., and in Wheeling, W. Va.; Florence Hardeman, violinist, and William Beller, pianist, for the Criterion Club, New York, and the Chaminade Club, Yonkers, N. Y.; Mary Hopple, contralto, re-engaged for the St. Louis Municipal Opera Company, and heard in Verdi's Requiem at Newark, N. J., and with the Mendelssohn Club, Kingston, N. Y.; Joanne De Nault, contralto, and Myron Taylor, tenor, appearing in Messiah at Montreal, Can., and with Foster Miller, bass-baritone, at the Sydney (N. S.) Festival; Dorothy Baker, soprano, heard in Alceste at Wellesley College, at St. Bartholomew's Church, New York, in The Creation at Reading, Pa., with the Troy Vocal Society, the Schubert Club of Schenectady, N. Y., and the Men's Choral, Kingston, N. Y., under the conductorship of Dr. Elmer Tidmarsh. The Old Harp Singers offered concerts at State Teachers College, Cullowhee, N. C., University of North Carolina, Duke University and Flora MacDonald College. Earl Weatherford, tenor, sang with the Rubinstein Club, Washington, D. C.; and Estelle Dennis and her dance group appeared at the Art Alliance, Philadelphia, Pa.

Norma Jean Erdmann to Sing with San Carlo Opera Company

Norma Jean Erdmann, lyric soprano, who recently appeared in joint recital with Tito Schipa in Boston, joins the San Carlo Opera Company to sing in Madam Butterfly on May 18 and Micaela in Carmen on May 21 at the Boston Opera House. The two performances are for the benefit of the Forest Hills Hospital.

SIXTH ANNUAL BACH FESTIVAL

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NICE FRANCE

Study of Musical Pitch and Rhythm Vital in Mastering Fundamentals

Jose da Costa, Boston Pianist and Teacher, Believes Solfeggio Should Lay Foundation for Artistry

BOSTON.—"Music fundamentals should be mastered by the study of solfeggio," was the immediate answer of Jose da Costa, pianist and teacher, when a Musical Courier correspondent asked him to explain the principal deficiencies of students contemplating becoming musicians or pianists.

JOSE DA COSTA

"Solfeggio is an unfortunate word," he continued, "because it is usually badly defined. Obviously, if one is to read or perform music written within the range of the great *sol* and two-lined *fa*, which represent the extreme tones in the approximate compass of untrained voices from bass to soprano, the indispensable trinity comprising the basic principles of music present themselves. These are pitch, value and duration (rhythm) and the theory and science of music. Solfeggio is the practical and logical study of the principles of music, pitch and rhythm, from the simplest to the most intricate combinations.

"Each note, when written on the staff to which a clef is attached, represents a definite, invariable pitch and pitch-name irrespective of the scale, chord or tonality to which the note belongs. The failure at the very beginning of the study to associate a definite pitch with each note is the first step to musical deficiency. One should hear the exact pitch mentally with the same ease with which, in reading, one 'hears' the contents of a book before expressing them.

IMPORTANCE OF RHYTHM

"But musical symbols express more than pitch; there is the equally inseparable element of rhythm which results from value and duration. Rhythm is a powerful means of expressing musical ideas, and the lack of this vital element results in a phlegmatic performance, no matter how correct the tones and pitches may be. Logical procedure, in which the student is taught to feel with the greatest exactitude the beats and minute arithmetical divisions of beats, forms an integral part of the study of solfeggio. One should master rhythm away from the instrument, for any instrument gives you exactly what you give it.

"Since music is the art of measured sound (each sound has a definite number of vibrations), it follows that music must have its theory and science. Definitions must appear, for they are the open sesame to knowledge and first aid to the perplexed. These definitions must be practical and logical and clearly explain the real foundation for building intervals, scales and chords.

"Harmony and counterpoint are sometimes recommended as the elixir for musical knowledge. Unless one masters the principles taught in solfeggio prior to the study of those 'second and third stories' of the musical edifice, an inverted musical pyramid results." L. J. G.

Pinza Soloist with Grand Rapids Orchestra

GRAND RAPIDS, MICH.—Ezio Pinza received an ovation for his singing at the last concert of a most successful season given by the Grand Rapids Symphony Orchestra (Karl Wecker, conductor). The orchestra was much applauded for its playing of Stravinsky's Fire Bird suite.

Announcement of the following attractions was made for the orchestra next season: Mischa Elman, violinist; Alec Templeton and Storm Bull, pianists; Julius Huehn, Metropolitan Opera baritone; Bernard Heinze, guest conductor; the Paulist Choir, and a Christmas Carol concert.

Mendelssohn's Elijah was presented by the Calvin College Oratorio Society of 300 (Seymour Swets, conductor). Assisting were thirty members of the Grand Rapids Symphony Orchestra, with Mrs. Alyce Lantinga at the organ. The part of the prophet was sung by Fred Patton, head of the voice department at Michigan State College. Other singers were Ahleen Dekker and Trena Haan, sopranos, Hilda Van Dam Keuning, contralto, James DeJonge, tenor, members of the chorus, and Robert DeVos, treble.

The Calvin A Cappella Choir of thirty-five members, with Mr. Swets directing, has returned from a concert tour in Illinois, Wisconsin, Minnesota, Iowa and South Dakota.

The Excelsior Male Chorus (Harold Tower, conductor, and Charles Vogan, accompanist) gave an interesting program of German Lieder. Margaret Speaks, soprano, assisting soloist, responded to insistent applause by adding several songs to her scheduled program. She was accompanied by Celius Dougherty. H. B. R.

French Folklore Society Program

A colorful program was delightfully presented on May 4 at the McMillin Theatre, Columbia University, by the French Folklore Society. Folk dances, songs and instrumental music comprised the program which was given in authentic costumes of the various provinces represented. The Louise Arnoux Group, composed principally of children from the Professional School, entered completely into their singing of two groups, their French diction being notable. Mme. Arnoux, with her accustomed understanding of mood and character of the French folksong, sensitively sang Le Roy a Fait Battre Tambour with the group and was enthusiastically received.

Youri Bilstin played skillfully a work for the viole de gambe, and Jeannine Dawson and her Group contributed folk dances. Mrs. Georges A. Rosette and Bernard Gabriel were the pianists. G. H.

Newark Has Morning Musicales

NEWARK, N. J.—The series of Morning Musicales at the Douglas Hotel here was opened on April 29 by Vera Covert, soprano, and the Pro Arpa Quartet (Djina Ostrowska, harpist of the New York Philharmonic-Symphony Society, Eloise Bieber, Anne Roberts and Anna Sacchi.) Miss Covert, with the quartet, sang two Handelian arias, Bruch's Ave Maria and Spross' Spring Joy, revealing a tone of beauty and color, with the quartet furnishing sympathetic support. She also sang a group of Lieder and several English numbers. The quartet, revealing tonal lusciousness and interpretative skill, played works of Handel, Mozart, Corelli, Bach, Debussy and Biber works. William Spada was a skillful and able accompanist for Miss Covert. N. L.

Elizabeth Philharmonic Society in Fourth Concert

Six years old, the Philharmonic Society of Elizabeth, N. J., under the baton of August May, gave its fourth concert of the season on April 30, at the Masonic Temple there. The house was sold out.

The orchestra showed surprising improvement over previous efforts, and Mr. May now has a vital symphonic instrument at his command, which carries out impressively his musicianly and warmly-felt interpretations. Excellent performances came to hearing of Mozart's Marriage of Figaro Overture, Debussy's Afternoon of a Faun, Enesco's First Roumanian Rhapsody, Wagner's Waldweben, Järnefelt's Berceuse, and Glazounoff's prelude from his Moyen-Age Suite.

The soloists were the duo-piano pair, Vera Brodsky and Harold Triggs, who played their own arrangement for two pianos and orchestra of Liszt's Mephisto Valse, and (without orchestra) the Carmen Fantasy by Abram Chasins. The pianists won prolonged recalls for their dashing and radiant account of the cleverly transcribed Liszt music and the colorful and glittering execution of the Carmen measures. The concert was broadcast nationally over the Mutual System. Leonard Liebling was commentator. D. R.

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Buffalo Orchestra Presents Bauer Among Soloists in Closing Programs

Autori Conducts—Work by Local Composer Introduced—Solo, Choral and Organ Events Among Spring Offerings

BUFFALO, N. Y.—The two last concerts of the season by the Buffalo Orchestra drew large audiences to the Consistory Auditorium. There was hearty approval of the ensemble's achievements, under the efficient conductorship of Franco Autori. At the last concert Mr. Autori was recalled many times, an ovation being accorded him. The program was enhanced by the appearance of Harold Bauer, playing the Schumann concerto brilliantly, and by request the same composer's Novelette in D major. Florence Reid, local contralto, achieved honors as soloist in the earlier concert, and a youthful Buffalo composer, Russell Baum, was well represented in a set of Six Choreographic Sketches.

Earl Maiman, pianist, of New York City, was brought here by the Music Forum of Piano Teachers (Emilie Davis, president) and gave a successful recital in Twentieth Century Club.

ORGAN AND CHORAL PROGRAMS

The Buffalo Chapter of the American Organists Guild presented Eugene Hill, Canadian organist, in a recital in St. John's Episcopal Church. Portions of Handel's Messiah were given in First Presbyterian Church, under the direction of Squire Haskin, organist and choir director. Soloists of the church and the chorus participated, assisted by Gerald Ingraham, bass, of Rochester, and Olive Gould, local violinist.

The Buffalo Choral Club of women's voices had the assistance of John Sturgess, baritone, with Roy Wilhelm, accompanist, in their spring concert. The chorus acquitted itself creditably. It was a pleasure to hear the fine, unforced voice of Mr. Sturgess, the audience demanding several encores. Mr. Wilhelm shared in the applause.

Joseph Phillips, baritone, with R. Leon Trick at the piano, and Zoe Lynex, pianist, gave an enjoyable recital in the Town Club.

PLANS FOR NEXT SEASON

Zorah B. Berry's list of concert attractions for the 1938-39 evening series are: Lauritz Melchior and Lotte Lehmann, Ethel Bartlett and Rae Robertson, Marian Anderson, Boston Symphony Orchestra, Alexander Brailowsky, Richard Tauber, Jascha Heifetz, Bidu Sayao and John Brownlee. The Sunday afternoon series' artists are the Don Cossack Choir, John Charles Thomas, Georges Enesco, Dalies Frantz and the Metropolitan Opera Quartet.

The Buffalo Symphony Society will present the Pasquier Trio and the Curtis, Budapest, Coolidge and Musical Art Quartets.

Soloists announced for next season's Buffalo Orchestra program are Efrem Zimbalist, Emanuel Feuermann, Marjorie Lawrence, Maurice Marechal, David B. McClosky, Rudolf Serkin, and local artists Paola Autori, R. Leon Trick, Geraldine Ulrich, Jan Wolanek and Squire Haskin.

OTHER EVENTS

Louise Dornfeldt, 'cellist, presented a group of solos for the Guild of Allied Arts. A pupil of Andries Cornelissen, she is now studying at the Eastman School. Another Cornelissen 'cello pupil, Marion Alt, is a recent graduate. Mr. Cornelissen's son, Arnold J., is a 'cellist in the Buffalo Orchestra.

Louise Sleep's large class of vocal pupils gave a recital recently. Solos, duets, trios, quartets and double quartets made up the interesting program, all participants acquitting themselves creditably. Marion Albee was an able accompanist.

Some of Marion Priore's vocal pupils gave a studio recital of arias in foreign languages, solos in English, the Quartet Classique lending enjoyable variety to the occasion.

Kurt Paur's piano pupil, Thaddeus Polowy, played Mendelssohn's G minor concerto at the graduation in East High school, with the East High orchestra, showing excellence of training. He also gave a program for the Guild of Allied Arts recently. L. H. M.

Los Angeles Philharmonic Orchestra in San Diego

SAN DIEGO, CAL.—Dr. Otto Klemperer and the Los Angeles Philharmonic orchestra recently brought to a successful close the four concerts given here under the sponsorship of the San Diego Woman's Philharmonic Committee (Mrs. Frank Von Tesmar, chairman). The Sibelius second symphony, magnificently played, brought conductor and orchestra an ovation.

The San Diego Symphony Association (Mrs. Marshall O. Terry, president) combined with the Federal Music Project (Charles H. Marsh, director) to present the local orchestra with Vladimir Bakaleinikoff, guest conductor, and Nina Koshetz, soprano, soloist. Mr. Bakaleinikoff, a magnetic and experienced leader, achieved colorful effects, and Mme. Koshetz in a group of Russian songs, was greatly liked. Under the same auspices the Federal Opera Project (Julius Leib and William G. Stewart, musical and dramatic directors) gave Cavalleria Rusticana and Pagliacci. Dorothy Starbird and Carmen Conger, sopranos, Frank Colson, William Hughes and Arthur Aylesbury, tenors, Charles Cannon and Rafael Villagrana, baritones, had the principal roles.

Polyphonia, a choir of fifty (Dr. Earl Rosenberg, conductor), was heard in an *a capella* program. Precision and spirited performance mark the work of this group. Soloists were Edna Ernst, Katharine Bailey, Margaret Stratton, John O. Peterson and Edward Kirby. H. B.

Omaha Recitalists Include Vandy Cape

OMAHA, NEB.—The Morning Musical Club closed its first season at Hotel Fontenelle, when it presented Vandy Cape in Singing Satires, and Edward Kane, tenor, with Edwin Hart at the piano. Mr. Kane, in three well-chosen groups, displayed good voice quality and artistic interpretations. Miss Cape satirized the characteristics of certain types of singers convulsing the large audience. Mr. Hart's accompaniments for both were effective.

Eugenie Whitmore presented two Chicago artists, Mrs. Lulu Jones Downing, composer-pianist, and J. Bradley-Griffin, dramatic recitalist, at the home of Mrs. Anna V. Cornish Metcalf. Mr. Bradley-Griffin artistically read a wide range of dramatic poems and excerpts from plays. Mrs. Downing composed attractive musical backrounds for the program.

Mrs. George Price, contralto, of Providence, R. I., formerly Harriette Clark of Omaha, delightfully sang a group of songs at an afternoon musicale at the home of Mrs. L. F. Crofoot. Miss Mary Munchhoff presented the program. Mrs. Mary Fitzsimmons Massie, and Kathleen Shaw, local sopranos, completed the excellent program, Gladys Hamstreet accompanying. H. M. R.

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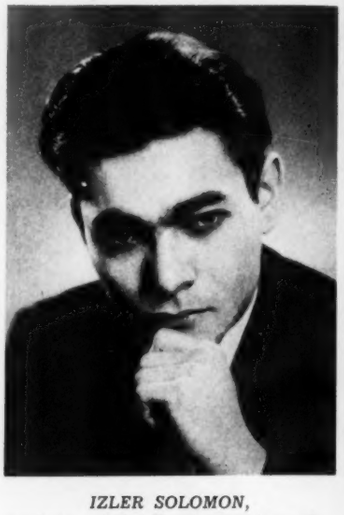

IZLER SOLOMON,

conductor of the Illinois Symphony Orchestra for the past two years, has appeared as guest leader with the Buffalo Philharmonic, Detroit Civic, Lansing and Grand Rapids Symphony Orchestras, besides directing the Chicago Symphony Orchestra in its Grant Park series last summer. With the Illinois Symphony Orchestra in Chicago he has brought to first hearing twenty works by native composers, besides programming many novelties by contemporary and older writers.

Alumni Association Conference at School of Sacred Music

Dr. Clarence Dickinson discussed The Importance of the Church Musician in the Community; Mrs. Dickinson, The Importance of Music in the Spiritual Life, and Hugh Ross, Choral Music, for Alumni Association conference of the School of Sacred Music, Union Theological Seminary, New York. Organ recitals were given at the Madison Avenue Presbyterian Church, New York, by Grace F. Tooke and Elwood Hill, assisted by Grace K. Sanford and Roxine Beard, sopranos, and Harold Haugh, tenor. Two Bach cantatas were presented, with the motet, Jesu, Priceless Treasure.

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Radio Highlights
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"Le roi est mort; vivre le roi" might well be used as indicative of the present trend in radio music, for with the withdrawal of familiars new programs have come, although some may be old faces in altered garb.

The regret of the visible audience at the conclusion of the New York Philharmonic-Symphony Society's Sabbath matinees is comparable only to that of the invisible auditors. Probably the Wagnerian anniversary (he was born just 125 years ago May 22) had something to do with **John Barbirolli's** selecting an all-Wagnerian list for his adieu. The scintillant **Marjorie Lawrence** and able **Charles Kullmann** were vocalists on a program which delighted Wagnerians.

A few hours later both conductor and players journeyed to one of the most widely broadcast events in American radio, the "preview" of the 1939 New York World's Fair. Microphones almost erased from view Messrs. **Barbirolli, Damrosch, Ross,** and **Stoessel** and their assisting instrumentalists and vocalists. It was a music event of primary consideration and treated in this manner by the broadcasting companies, who merit salaams for their work.

The Boston Symphony Orchestra, with **Arthur Fiedler** presiding, inaugurated its fifty-third consecutive season of "pop" concerts on May 4 and gave another the following week. American works were conspicuous by their absence.

On the other hand, **Fritz Mahler** and the Bamberger Symphony treated **Horace Johnson's** Imagery excerpt splendidly. It was read by an understanding conductor who permitted the composer's colorful and lyrical tone picture full advantage of its instrumentation, with the result that it proved delightful.

Efrem Zimbalist appeared as composer as well as interpreter on May 1, giving his own fantasy on themes from Coq d'Or with **Fritz Reiner** and the Sunday Evening Hour orchestra over CBS.

Grace Moore had **Ronald Graham** as guest with **Kostelanetz** and **Deems Taylor** over this same chain on May 4. A **Taylor** work was sung by the soprano.

The San Carlo Opera opening on May 5 was etherized by WNYC, and reports have it that New York's municipal station is to "go for" many important musical events next fall under a new arrangement. Incidentally, this station has been broadcasting recent Sabbath programs of the New York Civic Orchestra with prominent soloists and conductors.

The Radio City Music Hall Orchestra program of May 1 offered **Viola Philo** in Marietta's aria from Die Tote Stadt and Strauss' Liebeswalzer. **Erno Rapee** again conducted and Sibelius was again listed. **Henrietta Schumann** and **Jan Pearce** were vocalists the following week, with NBC handling both items.

The same afternoon **Yella Pessl,** harpsichordist, with her accustomed skill, assisted the NBC Madrigal Singers in inaugurating a new series. **Glenn Darwin,** baritone, was one of a large list participating in this network's observance of Music Week. **Richard Crooks,** Metropolitan Opera tenor, appeared over MBS in a special parenthood program on May 3, the evening after he had launched a new series over NBC for Firestone.

The Rochester Music Festival, directed by **Dr. Howard Hanson,** was given much attention by NBC, permitting radio listeners to enjoy American music not often heard. The Eastman School orchestra, band and chorus participated.

Frederick Schang, Jr., presented the trophy awarded in the Columbia Chorus Quest to the Ohio State University Symphonic Choir, which won it after a sixteen-weeks' competition. Both CBS and Columbia Concerts Corporation cooperated.

John Barbirolli, finished with the Philharmonic Orchestra for the season, conducted the Greenfield Village Mixed Chorus at the Edison Institute, Dearborn, Mich., on May 8 over CBS. The *maestro* is scheduled for five more appearances as guest on this hour.

Jeanne Hassler appeared in song recital over WPA on May 1. . . . **Dr. Edgar Stillman-Kelley** was honored on his birthday on May 7 at Easton, Pa. . . . **Martha Halbwachs Massena,** pianist, was soloist with the Curtis Symphony Orchestra (**Fritz Reiner,** conductor) while **Frederick Vogelgesang,** violinist, appeared on the same program. . . . **Rebecca Lewis,** harpist and **Julius Schulman,** violinist, were soloists with the same ensemble on the May 4 program. . . . **Colette D'Arville,** prior to sailing for Europe, was guest of **Leon Rothier** on his WQXR program. . . . **Lucy Monroe,** soprano, made three appearances in three days over CBS including one with the Philadelphia Orchestra Club.

Ralph Leopold in Recital Series on Wagner's Ring

Ralph Leopold gave five recitals with explanatory remarks on Wagner's Ring on consecutive Wednesday evenings at Commack, L. I. He told the stories of the operas and played the motives. Mr. Leopold also performed his transcriptions of prominent excerpts. In Das Rheingold he played Scene of the Rheinmaidens, Erda's Warning, The Storm and The Entrance of the Gods into Valhalla; in Die Walküre, the prelude and Siegfried's Love Song, Ride of the Valkyries, Wotan's Farewell, and the Magic Fire Scene. Mr. Leopold's transcriptions from Siegfried included the Forest Murmurs, introduction to the Third Act, Siegfried's Passing through the Forest, Brünnhilde's Awakening and the *finale.* The transcriptions from Götterdämmerung were Sunrise, Siegfried's Parting, Song of the Rhinemaidens, Funeral Music, Brünnhilde's Immolation and *finale.*

Academy of Vocal Arts to Have Summer Session

The Academy of Vocal Arts of Philadelphia, Pa., concludes its winter activities on June 18. A summer session of six weeks again is to be conducted at Haverford College and Haverford School, Haverford, Pa. Edgar Milton Cooke, dean, heads the vocal department; H. Maurice Jacquet is coach and musical director; Victor Andoga, stage director; Vernon Hammond, assistant coach; and Miksa Merson and Lawrence Baraldi, accompanists.

Advanced students of the academy active this season include Vito Bassi, tenor; Antanas Banys, bass-baritone; Frank Cappelli, baritone; Helene Hartman, contralto; John Lawlor, basso; Emily Mickunas, coloratura soprano; Blake Ritter, baritone; Frederick Robinson, baritone; Anne Simon, mezzo-contralto.

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Virginia Orchestra and Recitalists Win Applause in Richmond Appearances

Metropolitan Opera Ensemble Visits—State Federation of Music Clubs and Teachers Hold Conventions—High School Festival Draws Many Participants

RICHMOND, VA.—The Virgina Symphony Orchestra, with Dr. Laird Waller conducting, has recently appeared in Charlottesville, Petersburg, Williamsburg and other Virginia cities in its spring tour. At Williamsburg, Louise Honier Stires, soprano, sang arias.

Grace Moore, soprano, sang before a large audience at the Mosque, with Isaac van Grove at the piano, and with Samuel Carmell, violinist. Miss Moore sang brilliantly and was generous with encores. Her voice and interpretative powers were warmly commended.

Viola Mitchell, violinist, played for the Ginter Park Woman's Club, making a fine impression. Her numbers included Beethoven's Romance in G major and Franck's sonata in A major.

Alma Kitchell, soprano, was presented by the Woman's Club, winning warm admiration for her personality and vocal resources. George Harris accompanied.

Rose Dirmann, soprano, was again soloist for the Tuckahoe Woman's Club at St. Stephen's parish house. Her program included arias and groups of songs from the German and French. Her singing gave much pleasure.

OPERA PERFORMANCES

Two performances by an ensemble including Metropolitan Opera artists were given in the Mosque on April 25 and 26. Among the participants were Rose Bampton, Richard Bonelli, Sydney Rayner, Carlo Morelli, De Gaviria, Joan Peebles, Nino Ruisi and Anna Leskaya, with Pietro Cimara conducting. Both works were given a fine production and were greatly applauded.

The English boy choristers have appeared recently in Richmond, Williamsburg and Hopewell, winning warm approval for their excellent vocal work.

A memorial collection of the works of the late F. Flaxington Harker has been presented to the University of Richmond, where Mr. Harker was head of the music department.

A benefit concert was given by Simon Vaughn, young Negro baritone, on the eve of his departure for study in New York. Vaughn, possessor of a fine voice, gave a varied program of artistic merit.

CONVENTIONS AND FESTIVAL

The nineteenth annual convention of the Virginia Federation of Music Clubs and the Virginia Music Teachers' Association has just concluded a three days' session at Bristol, Va., where many artists and various choirs and music clubs were heard. Some 200 delegates attended. Mrs. George S. Hurt was elected president of the Federation of Music Clubs and Levin Houston, III, president of the Music Teachers' Association.

Several thousand high school musicians have been in attendance in Richmond for the second annual Virginia High School Music Festival. Numerous church choirs, twenty-seven small ensembles, twenty-one bands and several hundred instrumental and vocal soloists were heard. Dr. Luther A. Richman, State supervisor of music, and Walter C. Mercer, director of music in Richmond schools, were in charge of the meeting. Many new voices were discovered, some of unusual merit. Parades, public concerts and competitions kept participants constantly busy and numerous awards and mentions were made. The judges included Henry H. Fuchs, of Richmond; Glenn Gildersleeve, of Delaware; C. H. Kutschinski, of Raleigh, and Donald Bolger, of Hollins College J. G. H.

Alabama Music Clubs Hold Convention

Prominent Musicians Among Speakers —Contests and Recitals Are Features

BIRMINGHAM, ALA.—The twenty-second annual convention of the Alabama Federation of Music Clubs was held in Huntsville. President J. Clarendon McClure presided and reported outstanding accomplishment and progress in music and club work in Alabama during the last year. Mrs. Vincent Hilles Ober, of Norfolk, Va., president of the National, Federation of Music Clubs, was a distinguished guest. At the dinner in her honor, she brought a message of encouragement and stimulation. Other guests included Mrs. J. F. Hill, of Memphis, director of Dixie District; Mrs. J. Frank Cheek, of Chattanooga, president of the Tennessee Federation of Music Clubs; Mrs. R. E. Brumby, president of the Louisiana Federation of Music Clubs, and prominent laymen.

Artist concerts included recitals by Ida Krehm, pianist, winner in the National Federation of Music Clubs Contest, 1937, at Indianapolis; Barbara Dorough, pianist, gifted protégée of the Alabama Federation, and pupil of Dorsey Whittington; and Josephine Wehby Sharbel, soprano, winner of the State Opera contest last year; and a concert by a trio from the Student Musicians Group of Montgomery, comprising Joseph Petranka, violin; Maurice Held, 'cello; and Emily Lincoln, piano, assisted by Carroll Rubira, baritone, pupil of J. Clarendon McClure, winner of the Dixie District voice contest last year.

Winners in the choral contest were: the Birmingham Music Club Chorus (Raymond Anderson, director), which was awarded the Woodson trophy; Athens College Glee Club, led by Mary Emma Peck; University of Alabama Girls Chorus and Tuscaloosa Mixed Chorus, both under Mrs. Harry Neal Eddins. This contest was conducted by Tom Garner, director of the University of Alabama Glee Club. Winners in the student musicians' contest were: Irene Jordan, Judson College; Edith Dees, Alabama Woman's College, Montevallo; Alice Wenz, Bessemer.

Officers elected for next year were: president, Mrs. J. Greely McGowin, of Chapman, first vice-president, Mrs. W. P. Baugh, Decatur; second vice-president; Mrs. James Fitts Alson, Tuscaloosa; third vice-president, Mrs. Reid Lancaster, Montgomery; recording secretary, Mrs. B. L. Noojin, Gadsden; treasurer, Mrs. W. S. Woolsey, Selma; auditor, Mrs. Walter Byrne, Huntsville; historian, Mrs. Eli Shorter, Eufala; parliamentarian, J. Clarendon McClure, Mobile. The convention next year will be held in Birmingham. A. G.

Prize for Piano-String Quartet Offered by Belgian Group

BRUSSELS.—The Belgian Piano-String Quartet, in commemoration of its tenth anniversary, is conducting an international competition for a quartet for piano, violin, viola and cello. The ensemble (C. Mombaerts, pianist, E. Harvant, violinist, C. Foidart, violist, and J. Wetzels, cellist) offers a first prize of 8,000 Belgian francs and a second of 3,000, as well as a special third prize of 2,000 reserved for a Belgian composer's work. Manuscripts should be sent to the group before October 1, addressed to M. l'huissier de Lobel, 14 rue Van Moer, Brussels, Belgium. Details of the competition, in which Joseph Jongen, director of the Brussels Conservatory, Alfredo Casella, Arthur Honegger, Wilhelm Pijper and Alexandre Tansman are judges, are available from the secretary of the ensemble, 6 rue Capouillet, Brussels. K. W.

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Borowsky Pupils Present French-Russian Program

JACKSONVILLE, FLA.—Residents of this city and many visitors were among the interested auditors at the recent production given here by Serge Borowsky and his ensemble of singers selected from artist pupils in his local studio.

In colorful costume, Mr. Borowsky presented his large company in a French and Russian Concert Show, as the production is known. It was given here under the auspices of the Woman's Club and the presentation was professional in beauty of offering and finished in style.

The first part of the program depicted a musical evening in the salon of the Marquise des Grieux. Before an elaborate stage setting, the company opened with a minuet danced by eight young women to the accompaniment of a harp, piano and violin. Two songs were offered by the ensemble, and there were numerous other vocal numbers, all done with charm and style.

Following the intermission, the company appeared in a Russian cathedral scene, singing religious numbers and folksongs. Russian dances were also presented, the entire series being linked together in smooth manner. Five dramatic numbers by the company concluded the performance, staged and directed by Mr. Borowsky, who also trained the singers.

SERGE BOROWSKY

The production previously was presented in St. Augustine, at Stetson University, Deland, and it is said arrangements are being made to give it in Charleston, S. C., and other Southern cities. G. J. L.

OBITUARY

Adolf Muhlmann

CHICAGO.—Adolf Muhlmann, Chicago voice teacher and music critic, died of heart disease at his home here on April 27, at the age of 72. Born in Austria, Mr. Muhlmann was for many years a leading baritone with the Covent Garden and Metropolitan Opera companies, singing Wagnerian roles in London, New York, Chicago and other cities here and in Europe. He had been a resident of Chicago for the past thirty years, where he had a vocal studio and was critic for the Abendpost. He is survived by his widow, Marie, and daughter, Zerlina Muhlmann Metzger, also a voice teacher in Chicago. R. D.

Louise Gerard-Thiers

Louise Gerard-Thiers, soprano and teacher, died on May 2 in New York. As Louise Gerard she won honors as a vocalist in early youth, going to France to study later and singing frequently in Europe. She married Albert Gerard-Thiers, a tenor, who directed the hotel musicales at the Earlington, in Richfield Springs, N. Y. Following the death of her husband, she continued the Thiers studio in Carnegie Hall, New York, where her May Operatic Evenings closed her annual season for many years.

Alabama Music Teachers Association to Join M.T.N.A.

BIRMINGHAM, ALA.—The nineteenth annual convention of the Alabama Music Teachers Association was held in Phillips Auditorium, with a good attendance of state delegates. The two outstanding acts of the convention were the endorsement of a stamp to bear the likeness of Edward MacDowell, and the decision to affiliate with the Music Teachers National Association. Stella Harris, of Tuscaloosa, presided. Miss Harris was re-elected state president, with Katherine Farrah, of Montevallo, vice-president; and Ada M. Curtis, corresponding secretary. Music was contributed by William A. Vogel, pianist, of the University of Alabama, and Josef S. Lengyel, teacher of voice in the Birmingham Conservatory of Music. Among those attending were Frank M. Church, of Athens; W. A. Vogel, of University; Lily Byron Gill, Montgomery; Mrs. Alston Maxwell and Emmet Lewis, both of Tuscaloosa. S. T. Burns, state supervisor of music, Baton Rouge, La., addressed the convention. A. G.

Schubert Trio Concert

Olga Sapio, pianist, Bertha Shultz, violinist, and Constance Veitch, cellist, on May 1 in Steinway Hall, New York, offered trios by Haydn, Arensky and Bridge. In the Arensky work, the spontaneity of the opening movement, the crisp scales of the *scherzo* and the brilliance of the *finale* brought the three well-schooled young women showers of applause. There was excellent balance and musicianly interpretation in their playing. F. W. R.

Blue Hill Troupe Offers Double Bill

Artist-students from the Adelaide Gescheidt Studio collaborated as in previous years in the April 27-29 performances at the Heckscher Theatre, New York. H.M.S. Pinafore featured Virginia Bartow as Josephine, her voice soaring above the chorus and expressive in solos. Elsie K. Powell, a coy Buttercup, sang with considerable individuality. Walter E Johnson (Sir Joseph), George E. Steele (The Captain) and John J. Schieffelin (Ralph) impersonated their parts with ability.

James H. Blauvelt sang and acted The Defendant in Trial by Jury, his tenor voice sounding full and free. The audience gave him warm commendation. Chandler Cudlipp (The Judge) and Carolyn Judson (The Plaintiff) filled important roles. A competent orchestra under Edmond W. Rickett contributed greatly to the performances. F. W. R.

Radie Britain Works Performed

Radie Britain, American composer, has dedicated a new song, Elegy, to Mrs. J. D. Cole of Amarillo, Tex., past president of the Texas Federated Music Clubs and at present on the national board. Miss Britain's overture, Pygmalion, was played recently by the Chicago Symphony Orchestra under Dr. Frederick Stock, and her Rhapsodic Fantasie for piano and orchestra was given first performance by the Illinois Symphony Orchestra under Izler Solomon in Chicago on April 24.

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Paris Music Season

(*Continued from page 7*)

Two Easter season programs claim notice for the rare quality of the items presented. The Paraphonistes de St. Jean des Matines sang three times (in the Eglise St. Louis-en-l'Ile), a wondrous array of fifteenth and sixteenth century polyphonic music by Campère, Josquin, Ockeghem, Palestrina, Taverner, Tallis, Des Prés and Allegri. The Chanteurs de St. Gervais, in the church whose name they bear, sang Good Friday afternoon, Paul Le Flem directing. Only those who have heard the strains of Victoria, Handel, Asola and Corsi rise and fall, sound and echo in the great spaces of St. Gervais, can have an idea of what this simple statement means.

Roesgen-Champion's Arts

Marguerite Roesgen-Champion's annual habitude is to give a concert at which are presented some of her latest compositions and at which, in addition to the role of author, she appears now as a marvelous harpsichordist, now as a distinguished pianist. This time, assisted by Jane Evrard and her Women's Orchestra, Mme. Roesgen-Champion gave us an inspiring reading of Bach's A major concerto. Groups of Rameau and Scarlatti on the harpsichord were altogether exquisite and similarly Etoiles Filantes for piano and orchestra—one of the most delightful pieces in modern music. Jeunes Filles, a set of curious orchestral sketches; three profound Psaumes for voice (Lina Falk) and orchestra; and an ingratiating suite for two flutes (Marcel and Louis Moyse) comprised the first auditions of the evening. Other works of Mme. Roesgen-Champion heard on this occasion, were Rondo (Paris Saxophone Quartet); La Ruche (Lina Falk, vocalist, composer at the piano); and Pannyre aux Talons d'Or, for voice (Lina Falk), harp (Lily Laskine) and flute (Moyse). There are women composers who can compose, and Roesgen-Champion is one of the most attractive music-makers, male or female, of our time.

Mixed Reportings

At the Revue Musicale, The New Music Society of the Royal Academy of Music, London, gave works of Eugene Goossens, Herbert Murrill, John Ireland, William Alwyn, Alan Bush and Norman Demuth; the Société Nationale offered the first hearings of Bonval (second quartet) Letelleri (Chansons Breves), Bondeville (piano sonata), Manas (four short pieces), Alix (melodies), Roger-Ducasse (Variations sur un choral) and Bernard (saxophone quartet); Triton Society did a Hommage a Roussel concert; Denise Soriano, violinist, played Saint-Saëns' Concertstück and Rondo Capriccioso, with the Colonne Orchestra; Else Rykens, accompanied by Hans Schouwnan, delivered a successful recital of Wolf, Sibelius, Walton, Roussel, Caplet and Nin; Gina Van de Veer, with F. Mittler at the keyboard, was heard effectively in Mozart, Brahms, Franck and Marx; Francisco Alfonso disclosed himself as a guitarist of excellent attainments; and Miss Papaiounow, Greek pianist, played a varied program with singular charm and poise.

Pianism by Proxy

Being obliged to absent myself from Paris for a few moments, I asked a friend to cover three piano recitals for me. Sylvia Smith, he reports, had a fairly good-sized audience. She applied herself to the opening Bach Suite with a vengeance. She has a great deal of temperament, and needs to continue her study of music. She won considerable success, played many encores.

Jean Norris, according to my informant, is a young girl who has apparently minded what her teachers told her, has learned her scales (not so many pianists do any more) and studied form and style. A real personality and a charming player. Her sense of dynamics and freedom in passage work, and her Strauss Waltz at the end, were really striking. Miss Norris' appearance and stage presence also contributed toward the good impression she made.

Isidor Achron was hearkened to by a numerous, applausive congregation. He played major piano works of Bach, Haydn, Liszt, and Chopin. He was particularly eloquent in the last-named, music that exactly suits his temperament, his lovely tone, and his emotional equipment. He was obliged to add three or four encores before the crowd would let him go.

Leipsic Festival

(*Continued from page 9*)

which later came to characterize their author.

The string of arias, scenas, cavatinas, concerted pieces, and so on, was accomplished with contagious frankness by Dalberg (Fairy King), Grete Kubatzki (Fairy), August Seider (Arindal), Maria Lenz (Lora), Horst Falke (Morald), Walter Streckfuss (Gernot), Lotte Schurhoff (Drolla), Fleischer (Gunther), Frigge (Harald) and others. Paul Schmitz conducted. Die Feen was first performed in Munich, in 1888, five years after Wagner's death.

Das Liebesverbot Is Novelty

Das Liebesverbot, which had the historical first and only performance at Magdeburg in 1836, comprised the second production of the Leipsic festival. Founded on Shakespeare's Measure for Measure, the score is openly and avowedly Italian, its most striking feature being the predominance of the melodic line as an entity complete in itself, with hardly any relationship whatever between it and the text.

Wagner, as yet unconscious of what were later to be his Teutonic characteristics, is here on bended knee before his Italian idols—subservient in all respects excepting his individual style of orchestration and his unique gift for making every note in his sonorous scheme sound completely.

Oscar Braun conducted. Theodor Horand depicted magnificently the diabolical aspects of the Governor's character. Ellen Winter, with her delightfully clear and charming soprano, and her maidenly impersonation of Isabella, provided striking contrast to that very naughty man. Others who distinguished themselves were Alfred Bartolitius (Claudio) and Maria Lenz (Mariana).

Rienzi's Brasses Peal

Rienzi, the Last of the Tribunes, brought the festival up to higher, more Wagnerian ground. Here the producers could put forth an effort which should result in an eloquent whole, with large stretches to stir the emotions and appeal to the intellect.

The Rienzi performance was satisfying from the dramatic, vocal, interpretative (orchestral) and scenic points of view, and its greater effectiveness was due to the fact that the producers toned down the Meyerbeerian atmosphere of the work by throwing the title role into strong relief against a rather vague, shadowy background of subordinate personages.

Given for the first time in Dresden, in 1842, Rienzi was the Wagner opera which inaugurated the critical onslaught that was the invariable lot of its successors, —"tumultuous and sentimental banalities," "an operatic salad dressed with false emphasis and nonsense." Wagner had not yet found himself, though despite Rienzi's pageantry, terpsichorics, mass effects, and loudspeaker finales, the score is full of force, strength, and fire, the individuality of the composer being shown "as well in the heroic grandeur of his broad melodies as in the warmth and richness of his instrumentation." In short, the work of an independent master without being that of an innovator.

Paul Schmitz conducted, eloquently bringing out the stately, martial, impassioned, triumphant, now melodiously beautiful qualities of the music. August Seider in the name part, dominated the entire evening with his majestic, energetic play and expressive singing. Camilla Kallab, as Adriano, sang with consummate artistry. The others in the cast, also deserving of praise, were Ellen Winter (Irene), Walther Zimmer (Steffano), Horst Falke (Orsini), Dalberg (Raimondo), Frigge (Cecco), Reinecke (Baroncelli) and Lotte Schurhoff (Messenger of Peace).

Festival Booklet Issued

To make memories of the festival even more concrete, the directors published a magnificent festival book of over a hundred pages, profusely illustrated, and giving the life of Wagner, the origins and analyses of all of his dramatic works; a history and list of the musical treasures conserved in Leipsic museums and libraries; and finally, a section devoted to Bach and the Bach Festival, now taking place in this most favored center.

Allentown Music Club Celebration

On May 2, the Allentown, Pa., Music Club (membership 200) held its first public dinner at the Country Club there, followed by a concert by five young musicians from the Juilliard School of Music. The occasion marked the retirement from the presidency, of Mrs. Charles O. Hunsicker, and the installation of her successor, Mrs. Graham, who takes up the work done with such signal success by Mrs. Hunsicker during the past three years. At the dinner the chief address was made by Leonard Liebling, who spoke on Music Life Today.

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STUDIO NOTES

LEON CARSON

Three artist-pupils of Leon Carson were heard in Dubois' Seven Last Words during Holy Week—Charles Christell, baritone, at St. Peter's Church, Belleville, N. J.; Emma Denninger, soprano, at Vincent Methodist Church, Nutley, N. J., and Paul Booth, tenor, at the White Church, East Orange, N. J. Frida Volkert, soprano, recently sang the role of Nedda in Pagliacci with the New England Opera Company at Bridgeport, Conn. Nella Williams, soprano, gave several German Lieder and American songs for the National Federation of Garden Clubs (Second District). Virginia Walker, contralto, was heard recently over NBC on the Damrosch Hour with the Lee Jones Madrigal Singers. Marie Olive, soprano, has been giving concerts in Honolulu. Henry Baird, baritone, sang in Stainer's Crucifixion at the University Heights Presbyterian Church, New York, on Good Friday.

WILLIAM ERNST VEDAL

Robert Latour, Sandra Nova, Lisa Burkle, Thelma Brant, Hermann Stratmann, Rose Miller, Roland Partridge, artist pupils of William Ernst Vedal, recently gave a combined program at the Roerich Museum Theatre, New York.

HEINRICH GEBHARD

Peggy Stuart, artist pupil of Heinrich Gebhard, played an original composition recently for the MacDowell Auxiliary Club. Norma Bertolami appeared recently at Dartmouth College, and Nevarte Adrian gave a program in Steinert Hall, Boston. Mary P. Costa, was soloist for the Chopin Club of Providence, R. I., playing Schumann's Faschingsschwank and works of Chopin, Lecuona and Niemann. L. J. G.

ESTELLE LIEBLING

Among artist-pupils of Estelle Liebling Rosemarie Brancato, coloratura soprano, has returned from a concert tour which included appearances in Hickory, N. C., Sanford, Fla., Shreveport, La., and Danbury, Conn. She sang recently as guest for the Borax Hour over WJZ. Maria Samson, soprano, sang Mimi in the New York Hippodrome performance of La Boheme on April 10. Appearing at Radio City Music Hall recently were Ivy Dale, Elsie MacFarlane, Grace Panvini, Elizabeth Biro, Carol Crane and Sue Sage. Lysbeth Hughes appears nightly at the Hotel Biltmore with Horace Heidt's Orchestra. Ralph Blane, Rosario Orellana and Sue Read were among artists at the Lehigh Country Club, Allentown, Pa., on April 3. Miss Read was featured with the Capitol Family over WABC on April 17 and also sang for the Travellers Club in East Orange, N. J., and at the Hotel White.

Charlotte Symons, Metropolitan Opera soprano, was soloist at the Salvation Army conference at the Hotel Pierre, New York, recently. Rosaria Orellana, soprano, appeared at the Radio City Music Hall. Florence Irons, soprano, was guest soloist at a March Matinee Musicale of Philadelphia at the Bellevue-Stratford Hotel. Jerry Sloane, baritone, appears in School House on the Lot, which opened on March 22 at the Ritz Theatre, New York. Lewellyn Moss, soprano, a staff artist at WHN, gives nightly recitals over this station. Sue Read, singing actress, appeared recently on the Tetley Tea Hour over NBC, as guest with Major Bowes' Capitol Family recently over WABC and in the Death Valley Days program over WJZ on April 1. All are artist-pupils of Estelle Liebling.

PHILIP MITTELL

Alfred Nano, violinist, of the Philip Mittell school, showed maturity and poise in playing works by Nardini and modern composers at a recital in Steinway Hall, New York, on April 26. Large tone, a promising technic and confidence made his playing enjoyable, especially in Bruch's concerto in G minor. Longina Weglarz, Polish-American soprano, of sweet and expressive voice, offered songs by classic and modern composers. Harry Colby played almost too restrained accompaniments, of sympathy and correctness. F. W. R.

LOUIS BACHNER

Fleeda Speth, mezzo-soprano, who has assisted Louis Bachner for several seasons, is taking over some of the work at his New York studio while Mr. Bachner is in Europe this summer. Mme. Speth sang for several years at the Berlin Staatsoper under Richard Strauss, Leo Blech and Erich Kleiber and appeared with Kleiber at Barcelona. She formerly was on the faculty at the Kansas City Conservatory, in Kansas City, Mo., and was head of the voice department at the Institute of Musical Art in Springfield, Mass.

A. VERNE WESTLAKE

Angelina Leanza, from the A. Verne Westlake Studios, New York, showed talent in her recital at the Master Institute, New York. She has cultivated a natural proclivity for piano playing and attained considerable skill. Her performance of excerpts by Schumann (sonata in G minor), four Chopin studies, and display pieces by MacDowell and others brought vivid applause and recalls. Harold Rose, pianist, appeared on a previous program at the studios, in items from Gluck to Chopin. He proved a well-schooled artist, playing with feeling, clear-cut delivery and brilliant technic in Chopin numbers. F. W. R.

ENRICO ROSATI

Rosa Tentoni, soprano, and Anna Kaskas, contralto, both members of the Metropolitan Opera and both artist-pupils of Enrico Rosati, were soloists in the performance of Beethoven's ninth symphony under Dr. Walter Damrosch, given at the preview concert on the New York World's Fair grounds on May 1.

CONTINUES STUDIO WORK

VERNON d'ARNALLE,
teacher of singing, is to conduct classes this summer in his New York studio.

JACQUES STUECKGOLD

Jacques Stueckgold artists active recently include Max Lorenz, tenor, singing Tristan and leading roles in The Ring in Bayreuth; Jaro Prohaska, baritone, also singing in The Ring, and both to appear at the Colon Opera Festival in Buenos Aires; also Annie von Stosch, soprano, at Bayreuth; Grete Stueckgold re-engaged by the Metropolitan Opera; Adolph Vogel, Metropolitan baritone, also re-engaged; Walter Ludwig, tenor, engaged by the Berlin Opera; Willi Domgraf-Fassbaender appearing at the Mozart Festival in London; Annette Gilford signed by WOR; Hazel Hayes and Herman Lutz engaged for Wagner programs with the Boston Symphony Orchestra.

EDGAR FOWLSTON

Among current musical activities in Westchester County, N. Y., are the concerts of the Hastings Music Guild and the Ossining Music Guild, both under the direction of Edgar Fowlston. Other organizations which he trains are The Fowlston Singers' Guild, composed of Mr. Fowlston's artist-pupils, the Mount Vernon Choral Society, Mount Vernon, N. Y.; the Eastchester Choral Unit, Tuckahoe, N. Y.; the Bedford Hills Choral Society; and the St. Cecelia Guild, Staten Island, N. Y.

Among the pupils of Mr. Fowlston, active as soloists are Anna Schramm, soprano, who gave her Town Hall recital April 22; Robert Pierce, tenor, at Congregational Church, Scarsdale; Eliot Fowler, bass-baritone, Christian Science Church, Dobbs Ferry; Madeline Fishbaugh, alto, and Charlotte McMahon Reade, soprano, First Methodist Church, Mt. Kisco; Wallace Thompson, baritone, Methodist Episcopal Church, Ossining; Julian Cooper, bass-baritone, Christ Church, Rye; Roberta Anderson, coloratura soprano, Armonk, N. Y.; Betty Mullay, lyric soprano and Madeline Schoeppler, contralto.

ERNESTO BERÚMEN

Alice Huebner, artist-pupil of Ernesto Berúmen, appeared recently in piano recital for the Women's Club of Leesburg, Fla.

Mary Hallenbeck Nelson, pianist, another artist-pupil of Mr. Berúmen, was soloist recently with the Nutley (N. J.) Symphony Orchestra in Liapounoff's Rhapsody on Ukrainian Themes.

Boucherit Violin Pupils Presented at Paris Conservatoire

PARIS.—Jules Boucherit presented two groups of his violin students in recital at the Conservatoire recently. The first group included Mlles. Thuillier, Bouguert, Weil, Banzet, Blot, MM. Beaujouan, Besson and Dejean, who played works of Stan Golestan, Pierné, Bernard, de Bériot, Goldmark, Godard, Leonard, Rode, Novacek, Fiocco, Saint-Saëns and d'Ambrosio. The second group was composed entirely of some of Maître Boucherit's first prize pupils: Mlles. de Beaufond, Plazonich, Demonceau, Bobesco, MM. Gentis and Perring in works by Saint-Saëns, Paganini, Vieuxtemps, Ries, Catherine Arbos, Pugnani, Lully-Spalding and Moussorgsky. Mme. Loiseau played the accompaniments. I. S.

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MARJORIE LAWRENCE,
Metropolitan Opera soprano, with Mrs. Walter Sands Marvin, left, and Mrs. August Belmont, right, at the annual meeting of the Metropolitan Opera Guild in the Hotel Pierre, New York. (New York Herald Tribune Photo.)

(BELOW)—*MR. and MRS. PIERO DEL VECCHIO leaving the Church of Ognissanti, Florence, following their wedding there. The bride was Dolina Shavitch, daughter of Mr. and Mrs. Vladimir Shavitch of New York and Florence. (Foto Iocchi, Florence.)*

(BELOW)
JAMES A. BROWN TUTHILL, director of the Tuthill School for Oratorio, New York, on a holiday at Story Creek, Conn. He presents Maunder's Olivet to Calvary on May 25 at the Wurlitzer Auditorium, New York.

(BELOW)—*VANDY CAPE before the billboard announcement of her appearance at Southwestern State Teachers College, Weatherford, Okla., during her recent Pryor tour.*

(BELOW)—*MUSICAL CELEBRITIES WITNESSED TELEVISION program at Radio City on April 20 as guests of Lenox R. Lohr, president of NBC and Georges Engles, vice-president. Present were: rear row, left to right, Mrs. Jan Kiepura, Marks Levine, Marjorie Lawrence, Mr. Kiepura, Dusolina Giannini, Gladys Swarthout, Mr. Lohr, Mrs. Paul Whiteman, Mr. Whiteman, Kirsten Flagstad, Edwin McArthur and Jean Dickenson. Front row, left to right, Mischa Levitzki, Frank Chapman, Efrem Zimbalist and Mr. Engles. (Pictorial Feature Service Photo.)*

(RIGHT)
JOSE ITURBI leaves Miami for a brief sojourn in South America before returning to New York on June 23 to conduct at Stadium. (Pictorial Feature Service Photo.)

GLADYS SWARTHOUT greeted by Mrs. James Roosevelt at the Waldorf-Astoria, New York, where the Metropolitan soprano sang when the President's mother received the Albert Einstein Medal for Humanitarianism.

(BELOW)
AVIS BLIVEN CHARBONNEL rehearsing her Clavier Ensemble in her Providence, R. I., studio, in Griselle's Keyboard Symphony, written for this ensemble and presented by it at its fiftieth concert in the Providence Institute of Music. The program also included two works by Illiaschenko and Philipp's Concertino sans Orchestre pour Trois Pianos, all written for the ensemble and played from manuscript.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Morrall, Rochester, N. Y.

DR. HOWARD HANSON

Director of The Eastman School of Music
The Festival of American Music Held During the Week of April 25
In Rochester, N. Y., Was Under His Direction